

# FESTIVAL CATALOGUE

23 - 31 OCT 2020

ELGOUNA  
FILM  
FESTIVAL  
مهرجان الجونة السينمائي



Gouna Conference  
and Culture Center

4<sup>TH</sup> EDITION #GFF20



# FESTIVAL CATALOGUE

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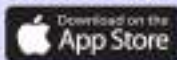


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**El Gouna Film Festival**, one of the leading festivals in the MENA region, aims to showcase a wide variety of films for a passionate and knowledgeable audience; while fostering better communication between cultures through the art of filmmaking. Its goal is to connect filmmakers from the region with their international counterparts in the spirit of cooperation and cultural exchange. The festival is committed to the discovery of new voices and strives to be a catalyst for the development of cinema in the Arab world, particularly through its industry segment, **CineGouna Platform**. The **4<sup>th</sup> edition** of **GFF** will present a selection of the newest films from around the globe.

The festival's program consists of the 3 official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection out of Competition and Special Presentations. A total of over 60 films will screen at the festival, which will proudly be awarding US \$224,000, along with certificates and trophies, to the winners of the competitive sections. Feature-length films with a humanitarian theme across any section will be eligible for **GFF's special Cinema for Humanity Audience Award**. In the context of the Special Presentations, iconic films from the past that continue to be cherished by film-loving audiences will be screened.

The festival will also be presenting the **4<sup>th</sup> edition** of **CineGouna Platform**, an industry-oriented event created to support and empower Arab filmmakers, helping them find artistic and financial support among Arab and international professionals.

**CineGouna Platform** presents program initiatives such as **CineGouna SpringBoard** and **CineGouna Bridge** that not only provide several financial awards, but also learning opportunities through filmmaking workshops, panel discussions, roundtables and master classes with experts in the field of cinema.

**CineGouna Platform** is expected to award a total of US \$340,000 to the winning projects in development and films in post-production. The prizes are funded by **El Gouna Film Festival** along with its sponsors and partners.

With the exciting film screenings and activities planned for the **4<sup>th</sup> edition**, **El Gouna Film Festival** is certain to maintain its unique function as the meeting point for filmmakers, critics and audiences who will gather to celebrate the art, craft and business of cinema.



It's my pleasure to welcome you all to the **4<sup>th</sup> edition of El Gouna Film Festival (GFF)**. Cinema has always been about hope and an affirmation of our love for life, and this year's message, Stay Dreaming, aims to reaffirm these values to filmmakers and to the world in the face of challenging times.

We've built the Festival over the past few years into a celebration of the art form and the amazing people behind it. This year's edition builds on the amazing success the Festival has seen so far. It also carries a special meaning as it will also be a testament to the resilience of Egypt and El Gouna as a global destination not only for tourism but for art and culture. We're welcoming 250 international guests who will not only reinforce **GFF's** role as a bridge between regional and international cinema, but as ambassadors and spokespeople for Egyptian excellence and resilience.

We're proud that this year will be the first time the Festival is held at the new **El Gouna Conference and Culture Center (GCCC)**, which is a stunning addition to our town and which we hope will contribute in further solidifying Egypt's position as a cultural destination.

El Gouna has long been at the forefront of responsible and sustainable town management and we're bringing this experience from our towns and hotels around the world to ensure that the highest standards and practices of health and safety are embedded in every aspect of the Festival. With your help and cooperation, we're hoping that **GFF** will be a shining example and a blueprint of a long-awaited and responsible return to normalcy.

**GFF** is only possible through the continuous dedication and ceaseless efforts of our amazing team, the collaboration of our partners as well as the valuable and ongoing support we're receiving from the Red Sea Governorate, the Ministry of Interior, Ministry of Tourism, Ministry of Health, and Ministry of Culture; who all work hard to ensure our success in making **GFF** a world class experience.

I invite you all to join us in celebration of life and art.

Stay dreaming,

Samih Sawiris



Please allow me to welcome you all, as the **4<sup>th</sup> edition** of **El Gouna Film Festival** begins. I consider **GFF** a miracle brainchild that, after its first steps in 2017, has left impressive footprints on the landscape of film festivals in the region and beyond. Since then, its reach and influence have been constantly growing.

With growing worldwide credibility and recognition, **GFF** continues to diversify and enhance its portfolio of films with fiery determination. This year, in spite of the global restrictions posed by the Covid-19 pandemic, **63 films** will be screened at the festival. Through **CineGouna Platform**, our efforts to encourage up-and-coming filmmakers and help them land the proper funding continue with the participation of **18 projects**.

Our Cinema for Humanity Audience Award returns once more as a testimony to one of **GFF's** most important values: fostering cinema for humanity. With the world around us growing more and more complicated, there's no better time than now to awaken the humanity in us, and to remember what really matters in life.

On the artistic front, and while we highlight the most recent and impressive works of cinema, we also continue to celebrate the achievements of prominent filmmakers through the Career Achievement Award.

As we preserve the spirit of **GFF**, conjured up from day one and a constant in every edition; this year, we have made the new **Gouna Conference and Culture Center** the main hub of the festival.

With pristine shores, breathtaking vistas, and 9 days of creativity, culture, and dreams, I hope the stories we've brought together will inspire you.

Naguib Sawiris



I would like to welcome you all to the 4th edition of El Gouna Film Festival.

We have been proud to see **GFF** grow over the years into a destination and awaited celebration of the film industry and the creators who make it possible. This year's edition carries a special significance for all of us, as it is also a celebration of what we see as the Culture of Dreams. You, as artists, filmmakers, and creators, have long stood for humanity's resilience against hardship. Keeping our resolve to dream is no longer a lofty idealistic message in these times, it is imperative for our ability to face the challenges we have witnessed during these unprecedented times.

**GFF** has always also been a celebration of Egypt and El Gouna as an international destination for tourism, art, and culture. This year, this vision and the success of the Festival will also be a testament and a message to the world for our ability as a country, a town, and an organization to face the challenges of COVID-19. For the past three years, we at Orascom Development Holding have been proud to host and support **GFF**, and this year we are thrilled to be expanding our role and dedicated our resources and expertise to ensure the event's continuous growth and success. We are constantly striving to empower innovation and creation, whether in the film industry or through entrepreneurs in different industries, while helping revive and promote tourism in Egypt. The changes made highlight the Festival's commitment to exploring new opportunities for growth, and will enable it to make a contribution to the development of regional and international networks in the cinematic landscape, while ensuring the long-term planning and sustainability of the Festival. We are also excited to see **GFF** take place in the newly-inaugurated El Gouna Conference and Culture Center (**GCCC**). The center is designed to be a cultural hub and a destination for art and international events, and we are proud to have **GFF** be our way of introducing **GCCC** to the world.

This year, the wellbeing, health, and safety of our employees, staff, and guests is our utmost priority. We are confident in the success of the efforts with your cooperation and our resources and expertise in implementing the best practices and safety measures in our towns and hotels as well as the fully-equipped laboratories of El Gouna Hospital per the highest global standards audited by TÜV NORD and the Ministry of Tourism. We are thrilled to have the full, on-ground support of the Egyptian Ministry of Health for the duration of the Festival.

On behalf of Orascom Development and the **GFF** team, I would like to extend our sincere gratitude and appreciation to the Egyptian Ministry of Health, the Ministry of Interior, the Ministry of Tourism, the Ministry of Culture, and the Red Sea Governorate for their valuable support. I would also like to thank our partners and sponsors for believing in us and share my pride and gratitude for our teams at Orascom Development Holding and **GFF** for the tremendous effort they have put in making this a reality.

I thank you for joining us in our celebration. The Culture of Dreams is kept alive by your art and resilience, and we are all inspired to be part of that.

Omar El Hamamsy



Little did we know when we embarked on this year's edition that we would be facing one of the most important global health crises of our time.

After the successful edition of the Berlin Film Festival in March 2020, some festivals were either postponed, or switched to a virtual format. In September 2020, "traditional" festivals returned with smaller editions, starting with the 77<sup>th</sup> Venice International Film Festival, followed by the Toronto and San Sebastian film festivals. We decided to follow in their courageous footsteps and to hold our 4<sup>th</sup> edition a month later than planned to give us more time to produce a successful and safe festival. We felt that it was our responsibility to re-open the road to festivals in our region, and that we needed, more than ever, to show support to filmmakers of the MENA region, as well as the international film community.

We are grateful to our wonderful team in Egypt and abroad for their energy and dedication. They addressed the new challenges presented by this year's pandemic with the same professionalism as in the past, in order to deliver a seamless experience for our guests, press, and audiences alike. I thank every one of them for their continued commitment.

This year, in spite of the reduction of global film productions, we are able to present a selection of the most important Arab and international films, including 10 global and international premieres. We are also very proud of our selection of 18 Arab projects in development and films in post-production, representing the best of the young Arab talents in the region, in our **CineGouna Platform** program.

We are staying loyal to our traditional Cinema in Concert event, as well as to our retrospective exhibition, master classes, panel discussions, and workshops.

Without the continued and loyal support of our public, our artistic communities, and our local businesses, we would not have been able to take on this challenging 4<sup>th</sup> edition.

We also want to thank the journalists and media professionals who have been part of our journey since the inception of our festival. Their support through the special attention drawn to the festival helped us reach many communities around the globe and cement the festival's international reputation.

I would like to express my special thanks to the Ministries of Culture, Tourism, Antiquities, and Health—their continued support is of the utmost importance to the success of the festival.

Finally, we are deeply thankful to the residents of El Gouna for their generous hospitality and warm welcome.

Intishal Al Timimi

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**El Gouna Film Festival** is deeply honored that the stellar group of industry professionals listed here are members of our advisory board. Their support continues to guide and inspire us as we strive to produce a unique festival experience of the highest quality.



## YOUSRA

Youssra is one of Egypt's biggest and most celebrated cinematic icons. The internationally acclaimed actress and singer has been associated with almost 90 films, winning awards and accolades through her illustrious career. Among them: the 2001 Egyptian National Film Festival prize for her role in Khaled Youssef's *The Storm*, a Marrakech International Film Festival Honorary Award in 2003, the Award for Excellence at the Turin Film Festival in 2007, and the Arte Award at the Taormina Film Festival in the same year. She starred in several films that participated in the official competitions of international festivals, such as *Egyptian Story* by Youssef Chahine, screened at the 1982 Venice Film Festival, and Yousry Nasrallah's *Mercedes*, selected for the 1993 Locarno Film Festival. Among her other notable films are Raafat El-Mihi's *The Lawyer* (1984); Chahine's *Alexandria Again and Forever* (1991), *The Emigrant* (1994), and *Alexandria... New York* (2004); Sherif Arafa's *Terrorism and BBQ* (1992), *El-Mansy* (1993), and *Birds of Darkness* (1995); Khairy Beshara's *Strawberry War* (1994), and Marwan Hamed's *The Yacoubian Building* (2006). Youssra has served as a jury member at numerous international film festivals, and headed the jury of Carthage Cinema Days in 1994. She also became the first Egyptian actress to head the international jury of the Cairo International Film Festival in 2014. In 2006, Youssra was chosen to be a Goodwill Ambassador for the United Nations Development Programme.



## YOUSRY NASRALLAH

One of Egypt's most highly regarded filmmakers, Yousry Nasrallah was born in Cairo in 1952. He studied economics and political science before moving to Lebanon, where he worked as a journalist. His career in film began as an assistant to Volker Schlöndorff on his film *Die Fälschung*, followed by him assisting Youssef Chahine on his well-known works *Al-Dhakira* and *Adieu Bonaparte*, which he also co-wrote. Nasrallah's films have been screened at festivals around the world since his 1988 debut *Summer Thefts*. Produced by Youssef Chahine, the film made a significant contribution to the revival of Egyptian cinema. He carried on his collaboration with Chahine as co-director of *Alexandria Again and Forever* (1990) and *Cairo as Seen by Chahine* (1991). Both *Mercedes* (1993) and *El Medina* (1999) competed at Locarno. The latter was awarded the Special Jury Prize. *The Gate to the Sun* (2004) was presented at Cannes, *The Aquarium* (2008) at Berlin, and *Scheherazade, Tell Me a Story* (2009) at Venice. In 2012, he competed for the Palme d'Or with *After the Battle* (2012) and in 2016 with *Brooks, Meadows and Lovely Faces*. The last one, a wedding-themed comedy-drama, was invited to Locarno as well as Toronto. His much-celebrated films are known for depicting Egypt's social and political complexities.



## HEND SABRY

Hend Sabry is a Cairo-based Tunisian actress who has a huge following in the Arab world and has been recognized, awarded and applauded internationally. In 1994, she won the Best Actress awards at both the Carthage Film Festival and the Valencia Festival of Mediterranean Cinema for her role in *The Silence of the Palace* by Moufida Tlatli. She was also awarded the Best Actress prize at the 2001 Francophone Film Festival in Belgium for her role in Nouri Bouzid's *Clay Dolls*, and in the same year she won the Best Actress award at the Egyptian National Film Festival for her performance in *A Citizen, a Detective and a Thief* by Daoud Abdel Sayed. In addition, Sabry received the Best Actress award at the National Catholic Center for Egyptian Cinema and from the Rabat Film Festival for Hala Khalil's *The Best of Times* (2004), as well as the Best Actress award at the 2008 Rotterdam Arab Film Festival for Yousry Nasrallah's *Aquarium*. Among her other remarkable works are Sherif Arafa's *The Island* (2007) and Rida Al Bahi's *Aleppo Flower* (2010). In 2010, she was chosen to be a UN World Food Programme Ambassador, and has been working diligently for years to raise awareness about hunger in the region. In 2014, the Government of France granted her the honorary title of Chevalier de l'Ordre des Arts et des Lettres.



### TAREK BEN AMMAR

Tarek Ben Ammar, often described as a cultural entrepreneur, is a graduate of the prestigious Georgetown University. He and his studio Carthago Films, launched in 1975, were instrumental in promoting Tunisia as a shooting destination. He provided production services to high-profile films such as *Star Wars* (1977) and *Raiders of the Lost Ark* (1981). Ben Ammar also produced prominent works like Jean Yanne's *Quarter to Two Before Jesus* (1982) and Roman Polanski's *Pirates* (1986). In the early 90s he started to transition from servicing and production to media business. In 2000, he founded Émotion, a European alternative for film projects that have difficulty finding 100% of their budget with the American majors. In 2004, he launched Quinta Distribution and acquired distribution rights for Mel Gibson's *The Passion of the Christ*. Under his leadership, Quinta entered into an agreement with Technicolor and Thomson, and acquired seven television channels in Italy with TF1:D-Free, a TNT platform. At the 2008 Berlin Film Festival, Ben Ammar announced his new Europe-wide film distribution strategy, in partnership with the bank Goldman Sachs. He has produced or co-produced more than 70 movies and has developed a group presence in several countries, including France, Italy, North Africa and the United States.



### ABDERRAHMANE SISSAKO

Born in Mauritania in 1961, Sissako grew up in Mali and moved to Moscow to study at the Federal State Film Institute, VGIIK. His early work *October* (1993), a medium-length black-and-white film, was screened in Un Certain Regard at the 1993 Cannes Film Festival. After moving to France in the early 90s, he directed *Life on Earth* (1998), which was invited to Directors' Fortnight, Cannes. *Waiting for Happiness* (2002) won the FIPRESCI Prize at Un Certain Regard. He returned to Cannes with *Bamako* (2006), an outdoor courtroom drama, in which the Malian people accuse the World Bank and the International Monetary Fund (IMF) of harming their economy. *Timbuktu* (2014), screened in the competitive section of the Cannes Film Festival, is described as a brilliant portrait of a people traumatized by division. It was Mauritania's first entry to be nominated for Best Foreign Language Film at the Academy Awards (2015), and it won seven César awards in France, including Best Director and Best Film. Sissako, whose work offers serious narratives about the realities facing Africa, is one of the few film personalities from the Sub-Saharan Africa to be considered as one of the world's leading filmmakers.



### FOREST WHITAKER

American actor Forest Whitaker is the recipient of more than 50 international acting performance awards, among them an Academy Award, a Golden Globe, a BAFTA and a New York Film Critics Circle Award for his portrayal of former Ugandan president Idi Amin in Kevin Macdonald's *The Last King of Scotland* (2006). He also won the Best Actor Award at the 1988 Cannes Film Festival for his performance in Clint Eastwood's *Bird*, and was given the Creative Achiever Award at the 2013 Abu Dhabi Film Festival. He played distinctive roles in more than 120 films and TV series; *The Color of Money* (1986) by Martin Scorsese, *Platoon* (1986) by Oliver Stone, *The Crying Game* (1992) by Neil Jordan and *Ghost Dog: The Way of the Samurai* (1999) by Jim Jarmusch. In addition to his outstanding repertoire as an actor, Whitaker is also the director of six feature and short films. Whitaker is committed to supporting humanitarian causes, and is the founder of the International Institute for Peace and the Whitaker Peace and Development Initiative. He is also a UNESCO Goodwill Ambassador for Peace and Reconciliation, and a UNESCO Special Envoy working to combat poverty and hunger. He is the recipient of a Crystal Award from the 2017 World Economic Forum in Davos for his philanthropic efforts in youth empowerment.



### HIAM ABBASS

Hiam Abbass was born and raised in a village in northern Galilee. After studying photography in Haifa, Abbass moved to France in the late 1980s and embarked on a career as an actress. She earned fame in the role of a mother who takes up belly dancing in *Red Satin* by Tunisian director Raja Amari. Other prominent directors she has worked with include acclaimed filmmakers such as Youssef Nasrallah in *The Gate to the Sun* (2004), Hany Abu-Assad in *Paradise Now* (2005), Najawa Najjar in *Pomegranates and Myrrh* (2008), Patrice Chéreau in *Persecution* (2009), Jean Becker in *Conversations with My Gardener* (2007), Nicolas Saada in *Spy(ies)* (2009), Jim Jarmusch in *The Limits of Control* (2009), Thomas McCarthy in *The Visitor*, Julian Schnabel in *Miral* (2010) and *The Diving Bell and the Butterfly* (2007); and Radu Mihaileanu in *The Source* (2011). Hiam Abbass was an adviser to Steven Spielberg during the filming of *Munich* and to Alejandro G. Iñárritu for his film *Babel* (2006). She has directed three short movies; *Bread*, in which she acts as well, *The Eternal Dance* and *Le Donne della Vucciria* (2013), which she also co-wrote. Her first feature-length movie as director and writer, *Inheritance* (2012), was highly acclaimed.



## MARGARETHE VON TROTTA

Actress, writer and film director Margarethe von Trotta began her career in cinema as an actress. Shortly thereafter, she began co-scripting works with Schlöndorff with whom she co-directed *The Lost Honour of Katharina Blum* (1975). Her first solo feature was *The Second Awakening of Christa Klages* (1977), a film that confirmed von Trotta's unique directorial voice by introducing many of the themes that recur in her later work: the complexities of female bonding and the uses and effects of violence. She followed this up with a trilogy of films, which contributed to the development of mainstream feminist cinema. The first, *Sisters*, or the *Balance of Happiness* (1979), is perhaps the most personal of all her films and has drawn favorable comparisons to Bergman's *Persona* (1966). In 1981, von Trotta gained international acclaim with *Marianne and Juliane*, also known as *The German Sisters*, her calling card to the world and arguably her masterpiece. It was the first film directed by a woman to win the Golden Lion at Venice since Leni Riefenstahl's *Olympia* (1938). Psychologically insightful and politically complex, von Trotta's work, which includes more than 20 directing credits and 34 prestigious awards, is noted for its focus on women's relationships.



## MOHAMAD MALAS

Born in 1945 in the town of Quneitra in the Golan, Mohamad Malas represents the Syrian cinéma d'auteur. The turmoil and conflict he witnessed while growing up is something that was to play a major role in his later work. After having worked as a teacher in Damascus while studying at the Faculty of Philosophy, Malas received a scholarship to study filmmaking at the VGIK. He returned to Syria in 1974 and soon acquired the reputation of a socially engaged filmmaker. He received international acclaim for his feature and documentary films and won several awards at film festivals around the world. Among his most important films that are themed on personal freedom and oppression are *Dreams of the City* (1983), *The Night* (1992), and *Passion* (2005). His film *Ladder to Damascus* (2013) premiered at Toronto and was invited for screenings at more than 50 international film festivals. Malas has authored *The Dream: A Diary of the Film*, a haunting chronicle of life of the Palestinian refugee camps in Lebanon. An English-language book titled *The Cinema of Muhammad Malas (Visions of a Syrian Auteur)*, written by Samirah Alkassim and Nezar Andary, presents Malas's work and gives dimension and humanity to a country currently defined by ruin and catastrophe.



## ATIQ RAHIMI

Atiq Rahimi, born in Kabul in 1962, is a French-Afghan writer and filmmaker. In the mid 80s, he sought political asylum in France. He completed his PhD in audio-visual communications at the Sorbonne, and began writing *Earth and Ashes* in 1996. In 2004, he won the Prix du Regard vers l'Avenir at the Cannes Film Festival, for his debut film *Earth and Ashes*, based on his own book. In 2008, he was awarded the Prix Goncourt, the highest literary honor in France, for *The Patience Stone*. In 2012, Rahimi directed the film adaptation of the book from a screenplay he co-authored with Jean-Claude Carrière. The film won several awards including the FACE Award at the Istanbul International Film Festival and the SIGNIS Award at the Hong Kong International Film Festival. Rahimi also authored novels *A Thousand Rooms of Dream and Fear* (2011), in which he uses his tight, spare prose to send the reader deep into the fractured mind and emotions of a country caught between religion and the political machinations of the world's superpowers. In his novel *A Curse on Dostoevsky* (2014), he not only flirts with literature but also ponders the roles of sin, guilt, and redemption in the Muslim world. In 2019, his movie *Our Lady of The Nile* (2019) won the Crystal Bear at the 2020 Berlinale.

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Nadim Jarjoura  
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**Senior Graphic Designer**

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**Executive Creative Director**

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**Festival Plaza****Design & Build****Etre Design Studio**

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**Allamz**

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Joseph Kamal

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Adham Taweel  
Aly Goede  
Nadine El Khouly  
Ahmed Shoukry

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Hend Radwan

**Director**

Mohamed Khalifa

**Head of Production**

Ahmed Youssef

**Producers**

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Ahmed Nashaat

**Wardrobe Stylist**

Ingie El Morr

**VFX**

Zanad

**Editing**

The Cell

**Sound and Light****Nacelle Studios**

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**Light Designer/DP**

Michel Suk

**Prolite**

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Maged Fikry  
Maged Safwat

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Bassem Fahmy

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**Associate Venues Manager**

Richard Moines

**Assistant Venues Manager**

Sara Reda

**Box Office and Accreditation****Box Office and Accreditation Manager**

Daniel Flores

**Box Office and Accreditation Assistant Manager**

Ahmed Hany

**Operations****Operations Manager**

Ali Yehya Zakaria

**Operations Coordinators**

Mahmoud Saeed  
Mahmoud Tawakol

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Mostafa Zaghloul

**Hospitality Supervisor**

Daoud Hemdan

**Hospitality Coordinators**

Shimaa Mohamed  
Youssef Bassily

**Transportation Supervisor**

Karim Maali

**Transportation Coordinator**

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**Permits and Transportation Coordinator**

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**Flight Reservation**

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Asser Youssef  
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Kamal Zadeh

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Abdelaziz Elnaggar

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By Fanadir Marina

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## KHALED EL SAWY

Khaled El Sawy is a prominent Egyptian actor whose name shone in the world of Arab cinema, thanks to his performances in many important cinematic works such as *The Yacoubian Building* (2006), *Al Jazeera* (2007), *The Blue Elephant* (2014), and other films.

Khaled El Sawy was born in Alexandria in 1964. He received a Bachelor of Laws degree from Cairo University in 1985, and then a BA in film directing from the Academy of Arts in 1993.

El Sawy began his artistic path on the stage of the university theater, while he was studying law. He co-founded the Egyptian Foundation for Theater Enthusiasts, wrote and directed several theater works, and won the Timor Prize for Theatrical Creativity in both 1991 and 1992 for the plays *Crazy Party* and *The Dolphin Operette*.

El Sawy worked as a lawyer for a short period of time before working as an assistant director, then a television director for Nile TV International and other specialized channels.

In addition, El Sawy is a nonfiction and drama author, as well as a poet. Some of his most celebrated poems include *As if It Is the End of History*, *Come Out Now* and *I Want to Live*. He has also published many literary and poetic writings, including two poetry collections in classical Arabic, *Sent Words* and *Bells*, and a collection of stories entitled *Diaries of Kholoud*.

Throughout his career, El Sawy acted with different generations of Egyptian directors, such as Mohamed Khan in *Knight of the City* (1991), Khairy Beshara in *Hazelnut Shells* (1995), and Marwan Hamed in *The Yacoubian Building* (2006), *The Blue Elephant* (2014), and *The Originals* (2017). He also worked with director Sherif Arafa in *Al Jazeera* (2007) and *Al Jazeera 2* (2014), and with Tarek Al Eryan in his latest film, *Sons of Rizk 2* (2019).

Over the course of his career, El Sawy has received many awards and honors in the fields of cinema, theater, and poetry. Dubai Cultural Magazine honored him in the field of poetry; the Supreme Council of Culture granted him an award in theatrical composition; and he received the honor of the Tétouan International Mediterranean Film Festival in Morocco in its 23<sup>rd</sup> edition. Additionally, El Sawy received a prize for his role in the film *Keda Reda* (2007) at the Alexandria International Film Festival, as well as several Egyptian and Arab prizes for his role in *The Yacoubian Building* (2006).

### Filmography

<b>2020</b> PIANOLAL	<b>2005</b> DUNIA GHAWY HOB
<b>2019</b> THE MONEY SONS OF RIZK 2 THE BLUE ELEPHANT 2	<b>2004</b> THE COP IS A STUDENT
<b>2018</b> THE GUEST KARMA MEET ME OUTSIDE?	<b>2003</b> FINDING NEMO
<b>2017</b> THE ORIGINALS SLAVE MORALITY	<b>2001</b> WE LOVE THE LIFE OF FREEDOM
<b>2014</b> AL JAZEERA 2 THE BLUE ELEPHANT	<b>2000</b> MY HEART AND ITS JOYS
<b>2013</b> THE THIEF AND THE NAIVE	<b>1998</b> GAMAL ABDEL NASSER
<b>2011</b> AL-FGOMI	<b>1995</b> HAZELNUT SHELLS
<b>2010</b> AL KIBAR	<b>1994</b> RED CARD
<b>2009</b> MICANO ADRENALINE THE WEDDING THE THUG	<b>1993</b> THE KNIGHT OF THE CITY
<b>2008</b> CABARET	<b>1992</b> LOVE IN THE FRIDGE
<b>2007</b> AL JAZEERA HASSAN TAYARA KEDA REDA	<b>1991</b> IT HAPPENED, SIR THE LAW DOESN'T KNOW OF LOVE SPITE OF DANCERS
<b>2006</b> ZARF TAREK AN IMPOSSIBLE MISSION THE YACOUBIAN BUILDING THE KIDS FLED	<b>1990</b> TRAIL OF AWE



## ONSI ABOU SEIF

A talented Egyptian artist and an icon of production design in Arab cinema, Onsi Abou Seif represents an independent school in its own right in creating cinematic set designs.

Onsi Abou Seif graduated from the Higher Institute of Cinema in 1967, and worked in his early days on the movies *Diary of a Country Prosecutor* (1968) by celebrated director Tewfik Saleh, and *The Mummy* (1969) by Shadi Abdel Salam. His works continued afterwards, including *Alexandria: Again and Forever* (1989), *Kit Kat* (1991), *Date Wine* (1998), *The Days of Sadat* (2001) and *Messages from the Sea* (2010). Throughout his career, he proved—time and time again—that set design is one of the most important and decisive elements of filmmaking.

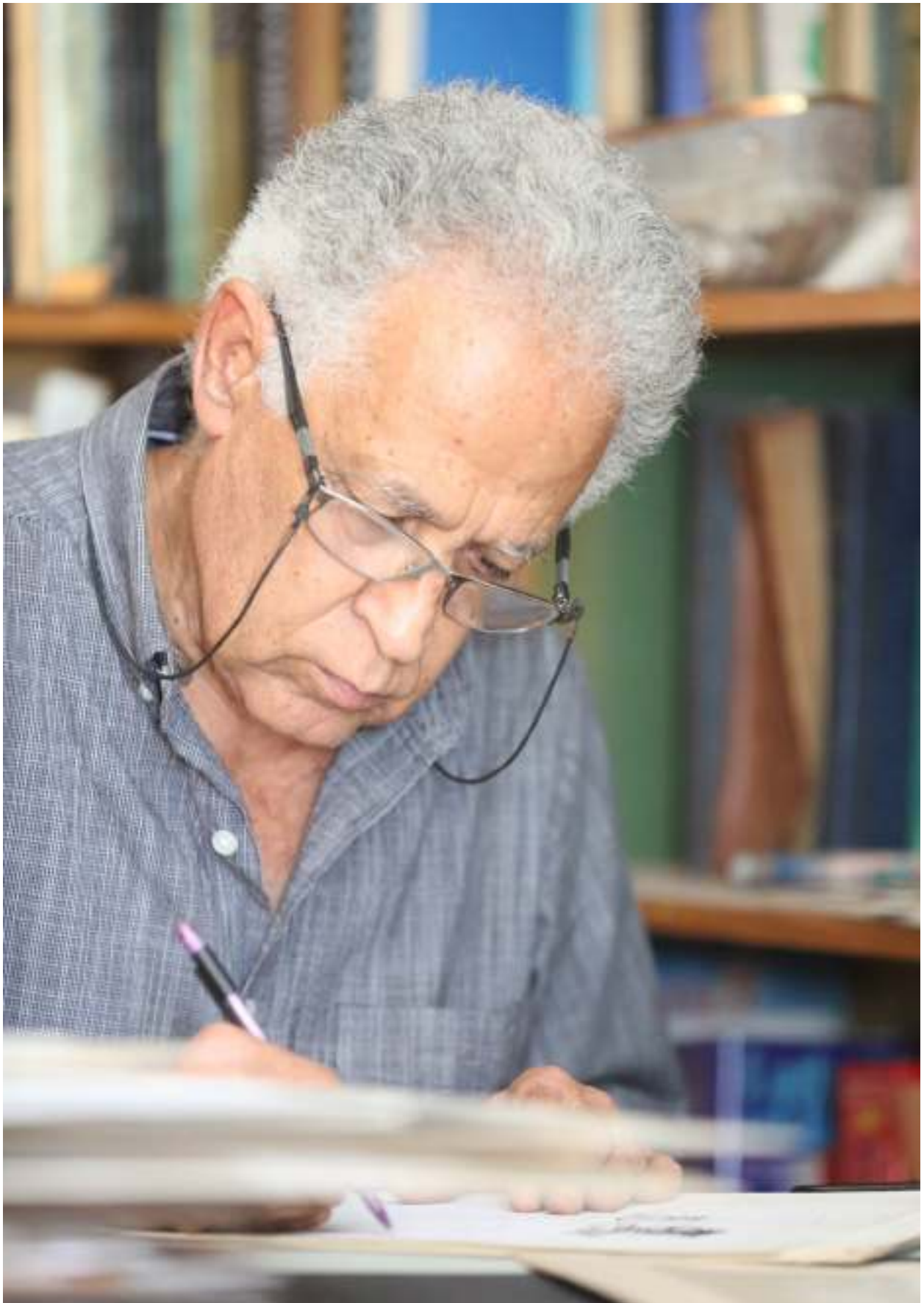
When discussing his relationship with director Tewfik Saleh, Abou Seif said: “I was lucky when he chose me to design the décor for the film *Diary of a Country Prosecutor* back in 1968, marking my first official film. It was both a difficult experience and a great responsibility, because at the Institute, you only learned on paper. On the other hand, a real magnificent director posed a massive challenge—and quite an intimidating feeling—but I learned a great deal from him. I believe I was fortunate to have Tewfik Saleh enter my life, and I’ve been reaping the fruits of what he did for me, up until this day. The role of cinema workers also cannot be denied, since they’ve taught me what no school ever could. Across generations, they have simply inherited a hundred years’ worth of cinema experience. They were a real school, which is what we sorely miss today.”

For the film *Illusions of Love* (1970), Abou Seif received his first prize, which was also the first award to be presented by the Egyptian Ministry of Culture. After that, he received many awards from the Ministry for his work on *Alexandria: Again and Forever* (1989), *Kit Kat* (1991), and *The Thief of Joy* (1995).

He designed special scenes for the Hollywood movie *Malcolm X* (1992), and frequently collaborated with his friend acclaimed Egyptian director, Daoud Abdel Sayed. Abou Seif is known for designing hyper-realistic set décor, most significantly for the television series *Critical Moments* (2007), and the film *The Traveller* (2009). His most memorable works include *Love in Jail* (1983), *Kit Kat* (1991), *Land of Dreams* (1993), *The Other* (1999), *Land of Fear* (2000), *The Days of Sadat* (2001), *A Citizen, a Detective, and a Thief* (2001), *Halim* (2006), and *Messages from the Sea* (2010).

### Filmography

<b>2010</b> MESSAGES FROM THE SEA	<b>1992</b> MALCOLM X
<b>2009</b> AL MOSAFER IBRAHIM AL-ABYAD	<b>1991</b> KIT KAT BEGGARS AND NOBLEMEN
<b>2006</b> HALIM	<b>1989</b> ALEXANDRIA: AGAIN AND FOREVER
<b>2001</b> THE DAYS OF SADAT A CITIZEN, A DETECTIVE AND A THIEF	<b>1988</b> SUMMER THEFTS
<b>2000</b> LAND OF FEAR	<b>1985</b> ADIEU BONAPARTE
<b>1999</b> THE OTHER	<b>1983</b> LAND OF DREAMS LOVE IN JAIL
<b>1998</b> DATE WINE	<b>1970</b> DIARY OF A COUNTRY PROSECUTOR ILLUSIONS OF LOVE
<b>1995</b> THE THIEF OF JOY	<b>1969</b> THE MUMMY
<b>1993</b> WHY VIOLETS? MERCEDES	



## GÉRARD DEPARDIEU

A "force de la nature" and a prolific actor who has appeared in around 240 films, Gérard Depardieu is known to be the actor most nominated for the French César Awards. He was born in 1948 in Châteauroux, Indre, France.

Depardieu started his acting career by appearing with the mobile theater group 'Café de la Gare' and played some marginal cinematic roles early in his career, until his appearance in Bertrand Blier's film *Les Valseuses* (1974) (known in the United States as *Going Places*) immediately followed by the iconic role of Olme in Bertolucci's masterpiece *Novecento* (1976) that premiered at the Cannes Film Festival. He became the most famous French actor of the 1980s and 1990s, winning two César Awards for his roles in *The Last Metro* (1980) and *Cyrano de Bergerac* (1990).

Depardieu has acted with the most important directors of his time, such as Marco Ferreri in *The Last Woman* (1976); Bernardo Bertolucci in *1900* (1976); Maurice Pialat in *Loulou* (1980), François Truffaut in *The Last Metro* (1980); Alain Resnais in *My American Uncle* (1980); Andrzej Wajda in *Danton* (1983); Bruno Nuytten in *Camille Claudel* (1988); Giuseppe Tornatore in *A Pure Formality* (1994); Kenneth Branagh in *Hamlet* (1996); and Roland Joffé in *Vatel* (2000). He has also appeared in *Babylon A.D.* (2008) by Mathieu Kassovitz; *Potiche* (2010) by François Ozon; and *Let the Sun Shine In* (2017) by Claire Denis.

Over the course of his career, Depardieu won many awards, including the best actor prize at the 42<sup>nd</sup> Venice Film Festival for his role in *Police* (1985). In 1997, he received the prestigious Golden Lion for Lifetime Achievement at the Venice Film Festival for his body of work. He was nominated for a César Award 16 times, winning twice. He was also nominated for an Academy Award for his role in *Cyrano de Bergerac*, for which he won the Best Actor award at the 43<sup>th</sup> Cannes Film Festival. He received a Golden Globe for his role in *Green Card* (1990) in the Best Performance by an Actor in a Motion Picture - Musical or Comedy category. In 1999, Depardieu received the Sept d'Or award for his role in *Le Comte de Monte Cristo* (1998).

### Filmography

<b>2017</b> LET THE SUNSHINE IN	<b>1992</b> CONQUEST OF PARADISE
<b>2015</b> VALLEY OF LOVE	<b>1991</b> MERCI LA VIE TOUS LES MATINS DU MONDE
<b>2014</b> WELCOME TO NEW YORK	<b>1990</b> CYRANO DE BERGERAC
<b>2011</b> RASPUTIN	<b>1989</b> TROP BELLE POUR TOI I WANT TO GO HOME
<b>2010</b> POTICHE MAMMUTH	<b>1988</b> CAMILLE CLAUDEL
<b>2009</b> BELLAMY IN THE BEGINNING	<b>1987</b> UNDER THE SUN OF SATAN
<b>2008</b> BABYLON A.D.	<b>1986</b> JEAN DE FLORETTE LES FUGITIFS
<b>2006</b> THE SINGER	<b>1985</b> POLICE
<b>2004</b> CHANGING TIMES	<b>1984</b> FORT SAGANNE
<b>2003</b> BON VOYAGE	<b>1983</b> DANTON LES COMPÈRES
<b>2002</b> I AM DINA	<b>1982</b> LE GRAND FRÈRE
<b>2001</b> THE CLOSET UNFAIR COMPETITION	<b>1981</b> THE WOMAN NEXT DOOR
<b>2000</b> VATEL	<b>1980</b> LOULOU THE LAST METRO MY AMERICAN UNCLE
<b>1999</b> THE BRIDGE	<b>1979</b> TRAFFIC JAM
<b>1998</b> NOTES OF LOVE	<b>1978</b> LE SUCRE
<b>1996</b> HAMLET	<b>1977</b> LE CAMION THIS SWEET SICKNESS
<b>1995</b> LES CENT ET UNE NUITS DE SIMON CINÉMA THE HORSEMAN ON THE ROOF	<b>1976</b> THE LAST WOMAN 1900
<b>1994</b> A PURE FORMALITY LE COLONEL CHABERT	
<b>1993</b> GERMINAL OH, WOE IS ME	



## SAÏD TAGHMAOUI

A prominent French actor of Moroccan descent, Saïd Taghmaoui was born in 1973 in Seine-Saint-Denis, France. Following his artistic calling, he briefly joined a French gangsta-rap group known as Assassin, before he appeared in 1995 in the groundbreaking *Hate (La Haine)* directed by Mathieu Kassovitz. The film earned Taghmaoui a César nomination for Most Promising Actor at the 20<sup>th</sup> César Awards.

Taghmaoui has since pursued an international career, appearing in films such as *Three Kings* (1999); *Ali Zaoua* (2000), *El khoubz el hafi* (2004), *The Kite Runner* (2007); *Vantage Point* (2008); *Traitor* (2008), which earned him a nomination for the Best Breakthrough Performance at the 9<sup>th</sup> Black Reel Awards; *GI Joe: The Rise of Cobra* (2009); the award-winning British feature *My Brother the Devil* (2012) by Sally El Hosaini; as well as Hollywood blockbusters such as *American Hustle* (2013), *Wonder Woman* (2017), and *John Wick: Chapter 3 - Parabellum* (2019).

In addition to his memorable appearances on the silver screen, Taghmaoui's television work portfolio includes notable roles in the world-famous series *Lost* (2004–2010), the BBC miniseries *House of Saddam* (2008), and *Touch* (2012–2013).

### Filmography

<b>2020</b> EMBATTLED PROFESSIONALS	<b>2005</b> EL KHOUBZ EL HAFI
<b>2019</b> JOHN WICK: CHAPTER 3 - PARABELLUM	<b>2004</b> I HEART HUCKABEES HIDALGO SPARTAN
<b>2018</b> AT FIRST LIGHT	<b>2003</b> THE WEST WING CRIME SPREE
<b>2017</b> BALLERS ESPIONAGE TONIGHT WONDER WOMAN	<b>2002</b> BREAK OF DAWN THE GOOD THIEF ALIVE
<b>2016</b> THE INFILTRATOR	<b>2001</b> TOM THUMB ABSOLUTELY FABULOUS CONFESSION D'UN DRAGUEUR GAMER
<b>2015</b> NIGHT IS MEANT FOR SLEEPING	<b>2000</b> LE NOMBRIL DE L'UNIVERS ROOM TO RENT ALI ZAOUA: PRINCE OF THE STREETS NATIONALE 7 THE SLAMMER
<b>2014</b> THE MISSING	<b>1999</b> LAST MINUTE KASBAH THREE KINGS PRIMA DEL TRAMONTO HIDEOUS KINKY
<b>2013</b> AMERICAN HUSTLE TOUCH A.B.I. HESS	<b>1998</b> MEN BEHIND BARS THE GARDEN OF EDEN LASCARS
<b>2012</b> STRIKE BACK MY BROTHER THE DEVIL	<b>1997</b> GO FOR GOLD! LES FANTÔMES DU SAMEDI SOIR L'ALBERO DEI DESTINI SOSPESI HÉROÏNES
<b>2011</b> CONAN THE BARBARIAN	<b>1996</b> ELVIS AZIZ L'HISTOIRE DU SAMEDI
<b>2010</b> THE KILLERS STRANDED	<b>1995</b> J'AIME BEAUCOUP CE QUE VOUS FAITES L'ÉDUCATEUR HATE (LA HAINE) C'EST MON HISTOIRE
<b>2009</b> G.I. JOE: THE RISE OF COBRA LOST	<b>1994</b> PUTAIN DE PORTE TOUS LES GARÇONS ET LES FILLES DE LEUR ÂGE
<b>2008</b> KANDISHA MOGADISCHU TRAITO HOUSE OF SADDAM DUVAL AND MORETTI VANTAGE POINT	
<b>2007</b> THE KITE RUNNER SECRETS	
<b>2006</b> SLEEPER CELL DJIHAD! O JERUSALEM FIVE FINGERS	



## PROGRAM OVERVIEW

El Gouna Film Festival's program consists of three official competitions (Feature Narrative Competition, Feature Documentary Competition and Short Film Competition), the Official Selection out of Competition and Special Presentations. In the Special Presentations section the festival presents iconic films from the past that continue to be cherished by film-loving audiences.

### FEATURE NARRATIVE COMPETITION

This competitive section presents narrative films that tell original stories, by filmmakers from all parts of the world.

### FEATURE DOCUMENTARY COMPETITION

This competitive section presents cutting-edge non-fiction films by international directors.

### SHORT FILM COMPETITION

This competitive section presents short narrative films, directed by emerging or established international filmmakers.

### OFFICIAL SELECTION OUT OF COMPETITION

This section showcases highly acclaimed and awarded feature narratives or feature documentaries from around the world.

### SPECIAL PRESENTATIONS

This section presents gems from the past or present times, which continue to attract the interest of film-loving audiences.

### CINEMA FOR HUMANITY AUDIENCE AWARD

Feature-length films across various sections are eligible for El Gouna Film Festival's Cinema for Humanity Audience Award, which is bestowed to a film that exemplifies humanitarian themes. Nominated feature-length films are indicated with El Gouna Star on the top corner of the image.

### \*\*SUBTITLES

GFF screens all non-English language films with English subtitles. Selected non-Arabic language films are screened with Arabic subtitles.

More than 63 films will be screened at the **4<sup>th</sup> edition of El Gouna Film Festival**, and awards totaling US \$224,000, along with trophies, will be presented to the winners of the competitive sections. Feature-length films with a humanitarian theme across any section will be eligible for **GFF's** special Cinema for Humanity Audience Award.

### **FEATURE NARRATIVE COMPETITION:**

El Gouna Golden Star for Narrative Film (Trophy, Certificate and US \$50,000)

El Gouna Silver Star for Narrative Film (Trophy, Certificate and US \$25,000)

El Gouna Bronze Star for Narrative Film (Trophy, Certificate and US \$15,000)

El Gouna Star for Best Arab Narrative Film (Trophy, Certificate and \$US 20,000)

El Gouna Star for Best Actor (Trophy and Certificate)

El Gouna Star for Best Actress (Trophy and Certificate)

### **FEATURE DOCUMENTARY COMPETITION:**

El Gouna Golden Star for Documentary Film (Trophy, Certificate and US \$30,000)

El Gouna Silver Star for Documentary Film (Trophy, Certificate and US \$15,000)

El Gouna Bronze Star for Documentary Film (Trophy, Certificate and US \$7,500)

El Gouna Star for Best Arab Documentary Film (Trophy, Certificate and US \$10,000)

### **SHORT FILM COMPETITION:**

El Gouna Golden Star for Short Film (Trophy, Certificate and US \$15,000)

El Gouna Silver Star for Short Film (Trophy, Certificate and US \$7,500)

El Gouna Bronze Star for Short Film (Trophy, Certificate and US \$4,000)

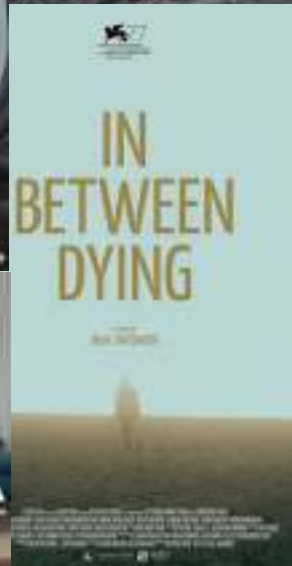
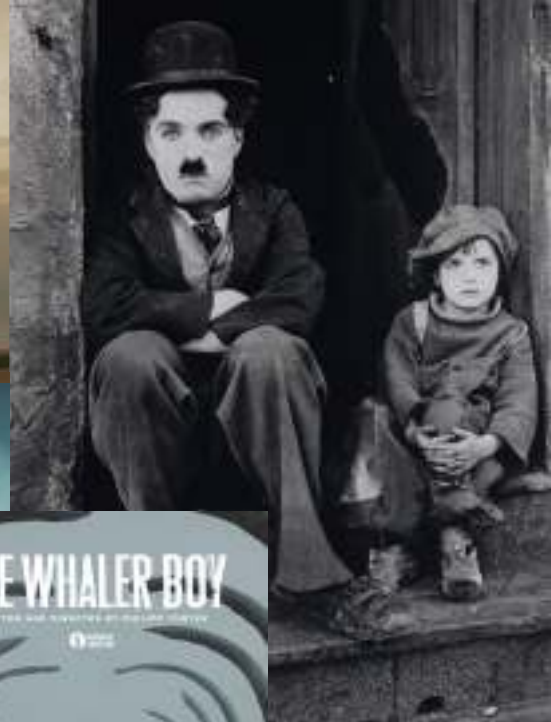
El Gouna Star for Best Arab Short Film (Trophy, Certificate and US \$5,000)

### **CINEMA FOR HUMANITY AUDIENCE AWARD:**

Bestowed to a film that exemplifies a humanitarian theme (Trophy, Certificate and US \$20,000)

\*Feature-length films across various sections, indicated with a star on the top corner of the image are eligible for this award.







ELGOUNA   
FILM FESTIVAL  
مهرجان الجونة السينمائي  
23 - 31 OCT 2020 — 4TH EDITION



# Orange

## The Fastest Network in Egypt



# OPENING FILM

## **THE MAN WHO SOLD HIS SKIN**

Kaouther Ben Hania

Tunisia, France, Germany, Belgium,  
Sweden, Saudi Arabia



**DIRECTOR**

**Kaouther Ben Hania**

Tunisia, France, Germany, Belgium, Sweden, Saudi Arabia | 2020 | 104 min  
Arabic, English, French, with English Subtitles

**PRODUCER(S)**

Nadim Cheikhrouha, Habib Attia, Thanassis Karathanos, Martin Hampel

**PRODUCTION COMPANIES**

Tanit Films, Cinetelefilms, Twenty Twenty Vision, Kwassa Films, Laika Film & Television, Metafora Media Production, Sunnyland Film, Film i Väst, Voo & Be TV, Istiqlal Films

**SCREENPLAY**

Kaouther Ben Hania

**CINEMATOGRAPHY**

Christopher Aoun

**EDITING**

Marie-Hélène Dozo

**MUSIC**

Amin Bouhafa

**SOUND**

Anders Billing Vive, Leny Andrieux

**CAST**

Yahya Mahayni, Dea Liane, Monica Bellucci, Koen De Bouw, Wim Delvoye

# THE MAN WHO SOLD HIS SKIN

*L'Homme qui a vendu sa peau*

Sam Ali, a young Syrian, takes refuge in Lebanon to flee the Syrian war. Without legal status, he cannot reach Brussels, where his beloved Abeer has been taken by the fiancé her family imposed on her, a slimy diplomat supporting Bashar Al Assad.

In Beirut, he meets Jeffrey Godefroi, the most sulfurous artist in the contemporary art scene. The two men conclude a strange deal that will forever change the life of Sam Ali. The artist makes Sam Ali his work of art by tattooing a Schengen visa on his back. Sam Ali then goes from the vulgar status of 'undocumented' to that of an internationally requested work of art, which can circulate freely. But for him, it's only his devouring love and passion that counts, and his only goal is to have Abeer back and start a peaceful life together.

Irony and playful, the film not only is going to be a delightful experience for its audiences but clearly it has also been a lot of fun when the 'art-milieu' background was set up by the director and Tom Delvoye, the artist who collaborated with her and who, in real life, tattooed on the back of Tim Steiner a Madonna crowned by a Mexican-style skull, with yellow rays emanating from her halo. Comedy is a very interesting genre; it allows to have a surreal narrative register that can lightly conceal a very serious subtext, and Kaouther Ben Hania takes full advantage of it by making Sam Ali's quest for his beloved Abeer the metaphor of the quest for happiness and freedom (even an imperfect, damaged one) of so many outraged, suffering people.

As for the tattoo, Ben Hania conducts a brilliant operation of substitution; in the place of Tim Steiner who sold his skin for money, happy to be part of the art/commodification system, she selects a man who doesn't have anything in common with the system that commodifies him. On the contrary, he—and so many other poor souls like him; refugees, economic migrants, etc.—don't have any meaning for the system; they are worthless, invisible. Only when they rise to any kind of economic relevance (here the brand of the artist) they start to exist. During their last phone call, Godefroi tells Sam: "You know what is worse than being part of the system? To be ignored by the system!"

Teresa Cavina



**Kaouther Ben Hania** was born in 1977 in Tunisia. She studied cinema in Tunisia (EDAC) then in Paris (Fémis and the Sorbonne). She directed several short films including *Me, My Sister and the Thing* (2006) and *Wooden Hand* (2013). Both films had a successful and long run on the international festival circuit. *Blade of Tunis* (2014), her first and extremely successful feature narrative film, opened ACID in Cannes. Her third feature film, *Beauty and the Dogs*, was screened at the 2017 Cannes Film Festival. *Zainab Hates the Snow* (2018) won the Golden Tanit at the 27<sup>th</sup> Carthage Film Festival.

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DEA LIANE AND YAHYA MAHAYNI



MONICA BELLUCCI



MONICA BELLUCCI, DEA LIANE AND YAHYA MAHAYNI

### JURY PRESIDENT



#### PETER WEBBER

Peter Webber is a British director and producer who has extensive experience in feature films and television. His first film was the short film *The Zebra Man* (1992), which he co-wrote and directed. He then worked as an editor on *Saint-Ex* (1996). Webber's major directorial debut came with *Girl with a Pearl Earring* (2003), which received numerous accolades including 3 Academy Award nominations, 2 Golden Globe nominations and 10 BAFTA Award nominations. His other directorial credits include *Hannibal Rising* (2007), *Emperor* (2012), and Netflix original *Pickpockets* (2018), in addition to drama series *Tutankhamun* (2016) and *Kingdoms of Fire* (2019) starring Khaled El Nabawy. His documentary work includes the award-winning environmental feature documentary *Ten Billion* (2015) and *Earth: One Amazing Day* (2017), narrated by Robert Redford and Jackie Chan, for which he won Best Film at Academia Film Olomouc and the Chinese American Film Festival. This year has seen the release of Webber's new film *Inna de Yard*, a documentary feature that follows a group of pioneering reggae musicians, capturing the continuing relevance of their music and way of life.



#### AMJAD ABU ALALA

Amjad Abu Alala is a Sudanese filmmaker and screenwriter. He studied media at the United Arab Emirates University. As a producer and director, he helmed numerous short films that participated in various festivals, including *Coffee and Orange* (2004), *Feathers of the Birds* (2005), and *Teena* (2009). His film *Studio* (2012) was supervised by celebrated director Abbas Kiarostami. His feature film *You Will Die at Twenty* (2019) won the Lion of the Future - Luigi De Laurentiis award at the 76<sup>th</sup> Venice Film Festival, and El Gouna Golden Star for Narrative Film at the 3<sup>rd</sup> edition of **El Gouna Film Festival**, in addition to over 15 awards from international festivals. Abu Alala is currently Head of the Programming Committee at the Sudan Independent Film Festival. He is also producing a number of feature films with his Sudan-based production company, Station Films.



#### ASSER YASSIN

Asser Yassin is an Egyptian actor, writer, and producer with a degree in mechanical engineering from the AUC. Some of Yassin's most iconic roles are those in *Messages from the Sea* (2010), *Rags and Tatters* (2013), *The Walls of the Moon* (2015), *30 Days* (2017), *Diamond Dust* (2018), *Every Week Has a Friday* (2020), *Multifaceted* (2020), and many more. In 2010, he received the Best Actor Award for his role in *Messages from the Sea* at the 23<sup>rd</sup> Carthage Film Festival, as well as the inaugural edition of the Malmo Arab Film Festival in 2011. In 2013, he received the Golden Antigone Award for the Best Narrative Feature at the Cinemed International Mediterranean Festival of Montpellier for his movie *Rags and Tatters*. In 2015, he won the Best Actor Award at the Tétouan International Mediterranean Film Festival in Morocco for his role in *The Walls of the Moon*. Yassin is also the Ambassador of Goodwill for the International Organization for Migration in Egypt.



#### RODRIGO SEPÚLVEDA

Rodrigo Sepúlveda Urzúa was born in Chile in 1959, and is known for his distinguished career in television and cinema. Although he studied literature at the University of Chile, his desire to become a filmmaker drove him to gradually become linked with the world of cameras. His feature films *A Thief and His Wife* (2002), *Our Father* (2005), *Aurora* (2014), and *My Tender Matador* (2020) have been selected in some of the most prestigious international film festivals, with the latest screening at the 4<sup>th</sup> edition of **El Gouna Film Festival's** Official Selection out of Competition. His works stand out for their social themes, clear narrative, stories full of humanity, and powerful performances.



#### THIERRY LENOUEL

Thierry Lenouvel has a BA in modern literature and cinema. He is the co-founder and General Delegate of Cinemed (Mediterranean Film Festival), Montpellier; the founder and organizer of the Script Development Fund, Amiens Film Festival; and co-founder of Cinema in Motion/San Sebastian, as well as Final Cut in Venice. Earlier in his career, he worked in film distribution with Les Films du Sémaphore, through which he released films by Pedro Almodovar, Youssef Chahine, Gaston Kaboré, Emir Kusturica, John Sayles, and many more. Lenouvel has produced and co-produced many successful feature films and documentaries, including *Rachida* (2002), *Moolaade* (2004), *Wall* (2004), *Falafel* (2006), *Land and Shade* (2015), *Sir* (2018), and *Los Silencios* (2018), among others. He has been the independent publicist/press agent of 150 arthouse movies. In 1993, he founded Cine-Sud Promotion, a company designed to promote arthouse films.

## PRESIDENT



## MARIE-PIERRE MACIA

After earning a degree in classics and French literature, Marie-Pierre Macia started her career at the Cinémathèque Française, and worked at the San Francisco International Film Festival. Macia is the former director of the Quinzaine des Réalisateurs (Directors' Fortnight) of the Cannes Film Festival, where she championed many debut films by now-recognized filmmakers including Sofia Coppola, Carlos Reygadas, Elia Suleiman, Stephen Daldry, and Cristian Mungiu, whose film won the Palme d'Or at the 2007 Cannes Film Festival. Macia founded MPM Film in 2007 and produced more than 10 films including *Hooked* (2008) by Adrian Sitaru, *The Turin Horse* (2011) by Béla Tarr, *Xenia* (2014) by Panos H. Koutras, *Memory Exercises* (2016) by Paz Encina, *Rafiki* (2018) by Wanuri Kahiu, *Zama* (2017) by Lucrecia Martel, *Nardjes A.* (2020) by Karim Ainouz and *Ghosts* by Azra Deniz Okyay (2020).



## BERNHARD KARL

Bernhard Karl is the director of the Berlin-based independent film festival Around The World in 14 Films, which he founded 15 years ago. He is also Head of International Program at the Munich International Film Festival (Filmfest München). Karl studied new German literature and art history, and began his career as an assistant at the Munich Film Academy. For many years, he worked as an assistant director and freelance director at the German theater. Since 2001, Karl has worked with Anja Dührberg Casting Berlin as a casting director for more than one hundred films, including features by Emily Atef, Søren Kragh-Jacobsen, Wes Anderson, Jaco Van Dormael, and Hal Hartley.



## MARIANNE KHOURY

Marianne Khoury gravitated towards cinema after graduating with a degree in economics from Cairo and Oxford Universities. She has produced and co-produced around 30 feature films and documentaries that won awards at regional and international festivals. Khoury was instrumental in introducing the 1<sup>st</sup> edition of the Panorama of the European Film, Cairo, in 2004. Her latest initiative, the Dahshur Workshops, is dedicated to the mentoring of emerging Egyptian and Arab talent and the development of their films. Khoury's latest documentary, *Let's Talk* (2019), was selected to take part in the 32<sup>nd</sup> edition of the International Documentary Film Festival Amsterdam (IDFA), and won the Audience Award at the 41<sup>st</sup> Cairo International Film Festival. For more than three decades, Khoury also closely collaborated with iconic filmmaker Youssef Chahine.



## SIMON EL HABRE

Simon El Habre obtained his diploma in directing from ALBA (Beirut) in 1998, and graduated from La Fémis (Paris) in film and video editing in 2000. Having edited many award-winning films, Simon El Habre has built a strong reputation in Lebanon and the Middle East as an editor and director. In 2008, El Habre directed his first full-length documentary, *The One Man Village*. The movie was highly acclaimed by festivals, press, and audiences around the world, receiving several awards including the Best International Feature award at HotDocs 2009. In 2011, he directed his second full-length documentary, *Gate #5*, which participated in various Arab and international film festivals. Simon El Habre is also a member of Beirut DC, a cultural association for the development of Arab cinema.



## FREDDY OLSSON

Freddy Olsson, born in 1952 in Sweden, is an acclaimed producer and programmer. Following a career in book publishing, he has worked in the film industry since 1985. In the early days of his career as a producer, he co-founded a studio in Stockholm, through which he produced a number of films. In 1987, Olsson started working for the Göteborg Film Festival, where he served as chairman for many years. He currently travels all around the world as a senior programmer for the Göteborg Film Festival and watches about 700 films per year, in addition to producing notable films such as *The Mill and the Cross* (2011) by Lech Majewski, starring Charlotte Rampling and the late Rutger Hauer. Olsson also works as Acquisitions Consultant for Folkets Bio—an independent distributor in Sweden with more than 20 theaters across the country—and International Advisor for the Antalya Golden Orange Film Festival.

### PRESIDENT



#### RAJA AMARI

Raja Amari was born in Tunis, Tunisia. After acquiring a master's degree in French literature from the University of Tunis, she graduated from La Fémis, the prestigious film school in France. Her first feature film, *Satin Rouge* (2002), premiered at the 52<sup>nd</sup> Berlin International Film Festival. Her second film, *Buried Secrets* (2009), was presented in the Official Selection of the 66<sup>th</sup> Venice International Film Festival, as well as screening at the MoMA and various other film festivals. In 2014, she directed *Tunisian Spring*, a television movie for Arte Télévision. Her latest fiction *Foreign Body* (2016) had its world premiere at the 41<sup>st</sup> Toronto International Film Festival. In 2019, Amari became a member of the Academy of Motion Pictures Arts and Sciences. In 2020, she directed her latest film *She Had a Dream*, a documentary produced by Cinétévê and Arte Télévision. Amari was named President of the Jury at the Gan Foundation for Cinema in France.



#### ALI FAZAL

Ali Fazal is an accomplished actor born in India. He began his artistic career with notable roles in the successful Bollywood film *3 Idiots* (2009), *Fukrey* (2013), and *Fukrey Returns* (2017). He also appeared in the IFC series *Bollywood Hero* (2009). Fazal made his American debut in 2015 when he appeared in *Furious 7*, the seventh installment of the *Fast & Furious* franchise. Fazal caught the attention of the global audience after starring as the titular character in *Victoria & Abdul* (2017). The film screened at the Venice International Film Festival and Toronto International Film Festival, going on to earn Golden Globe, SAG, and Academy Award nominations. Fazal also earned a Variety 10 Actors to Watch honor. In 2020, he starred in Disney's *Death on the Nile* by Kenneth Branagh. Fazal currently stars in the popular Amazon series *Mirzapur*, which premiered in late 2018.



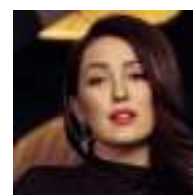
#### MAREME N'DIAYE

Born in Sénégal in 1983, actress Mareme N'Diaye moved to Paris at the age of 20. She holds a degree in hospitality management, and worked at prestigious hotels for 10 years before starting her artistic journey. The first short film she appeared in, *Maman(s)* (2015) by Maïmouna Doucouré, received with over 60 awards and honors around the world. In 2018, she earned her leading role in Philippe Faucon's *Amin* (2018), which was screened at the Directors' Fortnight in Cannes. N'Diaye is now working on *Être en Mouvement* by Eric Gravel. She is also the lead actress of the mini-series *Black and White* by Moussa Sene Absa for France TV. This is in addition to the web series *Imani* by Laetitia Ramamonjisoa.



#### GUILLAUME DE SEILLE

Guillaume de Seille was born in 1968 and studied civil engineering. After writing/directing two award-winning short films, he worked for 10 years for Canal+ in the cinema department (presales of French and European films), in addition to working as a commissioning editor for a couple of years within the short film department of Canal+, and as artistic producer for French public broadcaster France 2. An independent producer since 2000, he has produced or co-produced more than 50 international arthouse feature films that have been selected at many major festivals. He is also mentoring several development platforms around the world, such as B'Est, Ties That Bind, Wrocław Studio, Cannes Résidence, and ArrasDays.



#### KINDA ALLOUSH

Syrian actress Kinda Alloush began her film career as an assistant director, then worked as a producer, and finally, as an actress. Alloush made her acting debut in 2005, and during her acting career, she appeared in more than 15 films and over 20 television series. She collaborated with some of the most prominent directors in Syria and Egypt, including Chawki Mejri, Sherif Arafa, Haitham Hakki, Hatem Ali, Khaled Marei, Marwan Hamed, and Mohamed Yassin. Alloush served as a jury member at many film festivals, including the Cairo International Film Festival in 2012 and 2017, the Tropfest Arabia Short Film Festival in 2012, the Alexandria Film Festival for Mediterranean Countries in 2013, and the Luxor African Film Festival in 2018. Always keen on participating in initiatives that support refugees, Alloush's name was listed among UNHCR's High Profile Supporters.

## FIPRESCI



RAMY EL-METWALLY

Film critic Ramy El-Metwally was born in Cairo, Egypt, in 1981. He is a member of the Egyptian Journalists Syndicate and the Egyptian Film Critics Association. He started working as a journalist for Al-Dostor newspaper in 2010 with a specialization in international cinema, after which he moved on to write for a number of newspapers and websites. He has written critical pieces in Forgh magazine and Telecinema, and writes regularly for El Fagr newspaper and Heya website. He also participated in many festivals.



BITOPAN BORBORAH

Award-winning novelist and film critic Bitopan Borborah works with the Assam Tribune Group in India. In addition to the literary awards he won, he received the State Prize for Journalism and Film Criticism. Borborah has been a member of the FIPRESCI jury at the Mumbai International Film Festival and the Bengaluru International Film Festival, in addition to international festivals such as the Busan International Film Festival, the Moscow International Film Festival, Cannes Film Festival, and the Cairo International Film Festival.



PIERRE-SIMON GUTMAN

Pierre-Simon Gutman is the deputy editor of the film review magazine *l'Avant Scène Cinéma*. After studying cinema and literature at La Sorbonne, Paris, he wrote his PhD thesis on American filmmaker Michael Cimino. Gutman has written for *3 Couleurs*, *Les Fiches du Cinéma* and *Eclipse(s)*, and has published academic papers for various scientific reviews, most recently for the collaborative publication *After Kubrick* (Bloomsbury, 2020). He currently teaches cinema at l'ESRA in Paris and Brussels, having previously taught at the universities Paris VII and Nancy 2. He has also directed several short films. For many years, he served as a programmer for the International Critics' Week in Cannes, in both the short film and feature film committees.

## NETPAC



ANDREY VASILENKO

Andrey Vasilenko is a curator, programmer, and film critic based in Moscow. He studied architecture and philosophy at the Far East State University. He is a curator at V-A-C Foundation, and a member of the selection committee and the curator of special programs for the Vladivostok International Film Festival "Pacific Meridian." He curated numerous exhibitions, in addition to several films and retrospective programs. Vasilenko is also a contributor to the most influential Russian film magazine, *Iskusstvo Kino* (The Art of Cinema), and a member of FIPRESCI (International Federation of Film Critics) and NETPAC (Network for the Promotion of Asian Cinema). He has served as a jury member at numerous international film festivals taking place in Colombo, Tallinn, Rotterdam, Moscow and Thessaloniki. He was also a member of the international jury in the 4<sup>th</sup> edition of the Critics Awards for Arab Films.



ITALO SPINELLI

Italo Spinelli is a Rome-based director and curator known for his works in cinema, theater, and television. He has directed films and plays, and produced numerous television programs. He is the founder and director of Asiatica Film Festival, a festival of Asian films held every year in Rome since 2000. Spinelli is currently the advisor on Asian cinema for the Rome Film Festival. He teaches cinema and theater at the University of Siena. In 2002, he edited a book entitled *Indian Summer: Films, Filmmakers and Stars between Ray and Bollywood* for the Locarno Film Festival. He is also the author of several essays on Indian cinema and literature. In 2005, he programmed a retrospective of Indian films called *Indian Visions* at the Scuderie del Quirinale in Rome. Some of his prominent films include *Corsica* (1992), *Danzando in Cambogia* (1998), *The Streets of Shantaram* (2009), *Gangor* (2010) and *Da'wah* (2017), among others.



MAGDY EL TAYEB

El Tayeb received a Bachelor of Arts degree from the Faculty of Al Alsun with a specialty in German, followed by a postgraduate diploma in art criticism from the Academy of Arts. He writes in many Arabic magazines and newspapers. El Tayeb has also worked at several film festivals as a director of the press office, most notably the Cairo International Film Festival between 1999 - 2005 and 2014 - 2017. In addition, he has served as a jury member at various film festivals, such as the Alexandria International Film Festival for Mediterranean Countries, the Egyptian National Film Festival, and the annual Film Society Festival. He also participated in the jury of the Arab Critics Awards. El Tayeb has published two books in the field of film criticism: *Said Marzouk, the Philosopher of the Image*, and *Barakat, the Leader of Conservatives in Egyptian Cinema*.

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# FEATURE NARRATIVE COMPETITION

## **200 METERS**

Ameen Nayfeh  
Palestine, Jordan, Italy, Sweden

## **BAD TALES**

Damiano and Fabio D'Innocenzo  
Italy, Switzerland

## **THE FURNACE**

Roderick MacKay  
Australia

## **IN BETWEEN DYING**

Hilal Baydarov  
Azerbaijan, Mexico, United States

## **LISTEN**

Ana Rocha de Sousa  
United Kingdom, Portugal

## **THE MAN WHO SOLD HIS SKIN**

Kaouther Ben Hania  
Tunisia, France, Germany, Belgium,  
Sweden, Saudi Arabia

## **MICA**

Ismaël Ferroukhi  
Morocco, France, Belgium

## **NEVER GONNA SNOW AGAIN**

Małgorzata Szumowska, Michał  
Englert  
Poland, Germany

## **NOWHERE SPECIAL**

Uberto Pasolini  
Italy, Romania, United Kingdom

## **OASIS**

Ivan Ikić  
Serbia, Slovenia, Netherlands, France,  
Bosnia and Herzegovina

## **QUO VADIS, AIDA?**

Jasmila Zbanic  
Bosnia and Herzegovina, Austria,  
Romania, Netherlands, Germany,  
Poland, France, Norway

## **THE TIES**

Daniele Luchetti  
Italy

## **UNDER THE STARS OF PARIS**

Claus Drexel  
France

## **THE WHALER BOY**

Philipp Yuryev  
Russia, Poland, Belgium

## **WIFE OF A SPY**

Kiyoshi Kurosawa  
Japan

## **THE YEAR OF FURY**

Rafa Russo  
Uruguay, Spain



DIRECTOR

**Ameen Nayfeh**

# 200 METERS

Palestine, Jordan, Italy, Sweden | 2020  
90 min

Arabic, English, Hebrew, with English  
Subtitles

**PRODUCER(S)**

May Odeh, Francesco Melzi,  
Marco Colombo, Julia Gebauer

**PRODUCTION COMPANIES**

Odeh Films, Metaphora, FILM  
I SKÅNE

**SCREENPLAY**

Ameen Nayfeh

**CINEMATOGRAPHY**

Elin Kirschfink

**EDITING**

Kamal El Mallakh

**MUSIC**

Faraj Suleiman

**SOUND**

Sylvain Bellemare, Raja  
Dubayah, Ibrahim Zaher

**CAST**

Ali Suliman, Motaz Malhees,  
Anna Unterberger

Once again, young Palestinian experiences manage to convince us that there are cinematic talents that do not stop flowing, and that there is an ongoing cinematic movement. This time, it is all evident through Ameen Nayfeh's *200 Meters*, which had its international premiere at the 2020 Venice Days.

The film went through significant hardship—similar to most of the debut projects launched in the region—where financial funding is lacking, particularly in Palestine. That long wait, coupled with participating in many workshops and project competitions, earned the project the development it required, which was largely noticeable in the final result.

What earned the film its distinction was the successful casting, and the way the director controlled the actors' movements—particularly his ability to persuade a prominent cinematic figure, Ali Suleiman, to be the cornerstone of the film, carrying the bigger part of its success.

The film tells the story of Mustafa and his wife, who come from two Palestinian villages, separated by a dividing wall. Although the distance between them is only 200 meters, their unusual living conditions pose a challenge to their marriage. This state comes to the forefront especially when their child is hospitalized, and Mustafa is prevented from crossing the security checkpoint. Here, a 200-meter journey turns into a frightening odyssey.

Nayfeh's avoidance of directly presenting the Palestinian issue—and his adoption of the method of hinting at it through many impressive clips that give away the extent of the suffering a Palestinian individual experiences in his land—were what granted the film its power, rendering it influential, for it touches our feelings as human beings.

During its development stage, *200 Meters* participated in the 1<sup>st</sup> edition of **CineGouna Platform** at **El Gouna Film Festival**, where it was awarded the Mentor Arabia for Children and Youth Empowerment prize.

Intishal Al Timimi

**Print Source**  
True Colours  
[info@truecolours.it](mailto:info@truecolours.it)



**Ameen Nayfeh** is a writer and director born in Palestine in 1988. He spent his formative years moving between Jordan and Palestine. Despite an early interest in filmmaking, he earned his B.Sc. in nursing from Al-Quds University in East Jerusalem in 2010. In 2012, he graduated with an MFA from the Red Sea Institute of Cinematic Arts in Jordan with the goal of telling authentic stories from his region. He has written, produced, and directed several award-winning shorts, and has been freelancing for film and TV production for the past 6 years. His acclaimed works include *The Eid Gift* (2012), *Suspended Time* (2014), and *The Crossing* (2017).



## DIRECTORS

**Damiano and Fabio  
D'Innocenzo**

Italy, Switzerland | 2020 | 98 min  
Italian, with Arabic and English Subtitles

## PRODUCER(S)

Agostino and Giuseppe Sacca

## PRODUCTION COMPANIES

Pepito Produzioni, RAI  
Cinema, Amka Film, QMI,  
Vision Distribution

## SCREENPLAY

Damiano and Fabio  
D'Innocenzo

## CINEMATOGRAPHY

Paolo Carnera

## EDITING

Esmeralda Calabria

## SOUND

Fabio Pagotto, Marc Thill

## CAST

Elio Germano, Barbara  
Chichiarelli, Lino Musella,  
Gabriel Montesi  
Max Malatesta, Tommaso Di  
Cola, Giulietta Rebeggiani,  
Justin Korovkin

## BAD TALES

*Favolacce*

The second film from the D'Innocenzo brothers—following on from 2018's *Boys Cry* (*La terra dell'abbastanza*)—this challenging new Italian film is a grimly stylish production that draws together a series of genres, including social comedy, tragedy, and moody poetical drama as it covers the events in three families over a long, hot summer on a residential estate in Spinaceto on the outskirts of Rome.

The film features a voice-over from an unidentified man who informs that he is continuing the story told in a girl's diary... but then, to odd dramatic confusion, states that what follows is inspired by a true story, in turn inspired by a lie. The episodic storyline takes place in a series of narrative strands—including a local outbreak of bomb-making, the relationship between a man and a heavily pregnant teenager who works in a school canteen, and a trattoria worker who sees himself as an Antonio Banderas look-alike—while overarching themes including toxic masculinity and the troubles of children also drive the production.

The D'Innocenzo brothers' first feature film *Boys Cry* (*La terra dell'abbastanza*) was hailed as one of the discoveries of the 2018 Panorama section of the Berlinale. The festival catalogue described *Bad Tales* as “a wild and astonishingly mature film that combines the bitterness of Kurt Vonnegut's vision of America with the kind of folksy, humane sense of irony familiar to us from the work of Sergio Citti. An almost atavistic rage glimmers in the relationships and events portrayed in the directors' rigorous mise-en-scène. An unreliable narrator guides us, sweetly and sarcastically, through this dark fairy tale. A story about women and men who see their hopes and dreams falling by the wayside all too soon.”

Mark Adams

**Print Source**  
The Match Factory  
[info@matchfactory.de](mailto:info@matchfactory.de)



Twin brothers **Damiano** and **Fabio D'Innocenzo** grew up with a great passion for painting, photography, and poetry. With no formal training in filmmaking, they took their first steps in cinema by making video clips, writing scripts, and setting up theatrical works. In 2018, they made their first feature film *Boys Cry*, which was screened in the Panorama section of the 68<sup>th</sup> Berlinale, where it attracted the attention of critics and audiences alike. *Bad Tales*, their second feature, was selected at the 70<sup>th</sup> Berlinale and earned them the Silver Bear for Best Screenplay.



DIRECTOR

**Roderick MacKay**

Australia | 2020 | 116 min

English, Badimaya, Pashto, Punjabi, Cantonese, with Arabic and English Subtitles

**PRODUCER(S)**

Timothy White, Tenille Kennedy

**PRODUCTION COMPANIES**

Southern Light Films, The Koop

**SCREENPLAY**

Roderick MacKay

**CINEMATOGRAPHY**

Michael McDermott

**EDITING**

Merlin Eden

**MUSIC**

Mark Bradshaw

**SOUND**

David Raines, Nick Gallagher

**CAST**

Ahmed Malek, David Wenham, Baykali Ganambarr, Jay Ryan, Erik Thomson, Trevor Jamieson, Samson Coulter, Wakara Gondarra, Mahesh Jadu, Osamah Sami, Goran D Kleut

## THE FURNACE

Debut feature writer-director Roderick MacKay's *The Furnace* is a new turn-of-the-century frontier mythology that weaves peoples of different cultural and religious backgrounds into the historic tapestry of Australia's outback.

1897, Western Australia. To escape a harsh existence and return home, a young Afghan cameleer (Ahmed Malek) partners with a mysterious bushman on the run (David Wenham) with two 400-oz Crown-marked gold bars. Together, the unlikely pair must outwit the hotheaded and zealous police sergeant Shaw (Jay Ryan) and his troopers known as the Gold Squad, in a race to reach a secret furnace—the one place where they can safely reset the bars to remove the mark of the Crown.

*The Furnace* is an unlikely hero's tale, navigating greed and the search for identity in a new land. The film illuminates the forgotten history of Australia's camel herders collectively known as 'Ghan,' predominantly Muslim and Sikh men from India, Afghanistan, and Persia, who opened up the nation's desert interior by transporting freight across the inhospitable landscape, linking colonies to settlements that sprung up during the gold rush. They drew on aboriginal knowledge of the land to navigate desert routes, forming unique bonds with local Aboriginal people.

Cinematographer Michael McDermott, with his graceful camerawork, clearly used classic Westerns as his visual references, while Mark Bradshaw's ominous score feeds into this beautiful, disquieting landscape. Eric Kohn said on IndieWire: "*The plight of men like Hanif has been lost to the history books, and this sensitive portrait rescues it with a rich, emotionally resonant lead performance that complicates the history of the Muslim diaspora and Australia's dark past at once. The reckoning continues.*" *The Furnace*, worthy of the cinematic traditions that inspired it, made its debut at this year's Venice Horizons.

Nicole Guillemet

**Print Source**

Arclight Film  
[Lina@arclightfilms.com](mailto:Lina@arclightfilms.com)



**Roderick MacKay** is a writer and director from Perth, Western Australia. With a formal training in visual arts, MacKay is a highly visual storyteller. Roderick's debut feature film, *The Furnace*, premiered as part of the Official Selection at the 77<sup>th</sup> Venice Film Festival. The short films he both wrote and directed include *Trigger* (2010) and *Factory 293* (2014), which received a West Australian Screen Award for editing.



## DIRECTOR

Hilal Baydarov

Azerbaijan, Mexico, United States | 2020  
88 minAzerbaijani, with Arabic and English  
Subtitles

## PRODUCER(S)

Hilal Baydarov, Elshan  
Abbasov, Carlos Reygadas,  
Joslyn Barnes

## PRODUCTION COMPANIES

Splendor Omnia Studios,  
Louverture Films, Ucqar Film

## SCREENPLAY

Hilal Baydarov, Rashad Safar

## CINEMATOGRAPHY

Elshan Abbasov

## EDITING

Hilal Baydarov

## MUSIC

Kanan Rustamli

## SOUND

Orkhan Hasanov

## CAST

Orkhan Iskandarli, Rana  
Asgarova, Maryam Naghiyev

## IN BETWEEN DYING

*Sepelenmis Ölümler Arasında*

A poetical story about a restless young man searching for his 'true' family, Azerbaijani film *In Between Dying*—the second narrative feature, following 2018's *Hills Without Names* and several documentaries, from Hilal Baydarov—offers a gently immersive story of self-discovery that is rich in cinematic symbolism as the lead character embarks on a journey against the backdrop of a striking landscape.

Unhappy young man Davud (Orkhan Iskandarli) has a challenging life at home with his ailing elderly mother (Maryam Naghiyeva), but sets off on a motorcycle trip with a woman through the Azerbaijani capital Baku. He meets a man called the 'Doctor' and ends up killing a man, being pursued by 3 men that the Doctor sends after him. He flees to the countryside and goes through a series of encounters—including a young woman in a wedding dress running from an arranged marriage (one of three roles played by Rana Asgarova)—but is still chased (in a rather leisurely fashion) by his pursuers.

His continuing journey, which includes moments of Davud in an imagined future life, sees as much attention paid to the pursuers as well as Davud, with the rich, changing series of backdrops offering up a great deal to support the storyline that veers between drama and dry humor.

The production credentials are resolutely impressive. Producers include Mexican auteur Carlos Reygadas as well as acclaimed American arthouse producer Joslyn Barnes, providing Baydarov (a former student of Bela Tarr) with the artistic support to be true to his contemplative film; a poetic road trip that delves deep into the soul.

Deborah Young wrote in *The Hollywood Reporter*: "*The film registers most strongly through its visuals, which muster a powerful sense of the uncanniness of landscape, as when Davud and the bride wander across fields steeped in near-opaque white mist. DoP Elshan Abbasov—who doubles as producer and location manager—scores heavily both in the choice of weather-beaten settings and in capturing their scale and inhospitable eeriness.*"

Mark Adams

Print Source  
Pluto Film  
[info@plutofilm.de](mailto:info@plutofilm.de)



**Hilal Baydarov** is a writer and director from Baku, Azerbaijan. Baydarov studied at the Sarajevo Film Academy under the supervision of acclaimed Hungarian filmmaker Béla Tarr, before going on to make his feature debut, *Hills Without Names* (2018). The film premiered at the Montreal World Film Festival, the same year his documentary debut, *Birthday*, won the Docu Talent Award at the Sarajevo Film Festival. Since then, Baydarov has completed an award-winning trilogy of documentaries set in Katech, Azerbaijan. *When The Persimmons Grew* (2019) won the Heart of Sarajevo for Best Documentary at the Sarajevo Film Festival, as well as the Interreligious Award and Special Jury Mention at Visions du réel.



## DIRECTOR

**Ana Rocha de Sousa**

United Kingdom, Portugal | 2020 | 74 min  
English, Portuguese, British Sign  
Language, with Arabic Subtitles

## PRODUCER(S)

Rodrigo Areias, Aaron  
Brookner, Paula Vaccaro

## PRODUCTION COMPANIES

Pinball London, Bando a Parte

## SCREENPLAY

Ana Rocha De Sousa, Aaron  
Brookner, Paula Vaccaro

## CINEMATOGRAPHY

Hattie Beanland

## EDITING

Tomás Baltazar

## MUSIC

Nessi Gomes

## SOUND

Pedro Marinho

## CAST

Lúcia Moniz, Sophia Myles,  
Ruben Garcia, Maisie Sly,  
Kiran Sonia Sawar, James  
Felner

# LISTEN

Set against the backdrop of the outskirts of London, Ana Rocha de Sousa's debut film follows the turmoil and tribulations of an immigrant couple from Portugal, who have to take on the red-tape-obsessed social services as they try and regain custody of their children after the young ones are forcibly removed from their home.

The removal of the three children of poor Portuguese couple Bela (Lucia Moniz, perhaps best known outside Portugal for her role in the 2003 hit *Love, Actually*) and Jota (Ruben Garcia) leads to questions of duty of care and parental responsibility, as the couple desperately tries to keep their family together.

The couple has a deaf daughter named Lu (Maisie Sly) enrolled at a local school. After a misunderstanding when the school notices bruises Bela and Jota can't explain, all three children are taken into care by social services, who have been keeping tabs on the family for some time. The couple desperately tries to find a way through the impersonal bureaucracy, eventually turning to former social worker—now fixer—Ann Payne (Sophia Myles) for assistance.

Based on a script by Ana Rocha de Sousa, Paula Vaccaro, and Aaron Brookner, the film follows the great tradition of social-issue filmmakers such as Ken Loach, with the formal and overly rule-obsessed local authorities called into question as they refuse to believe the increasingly desperate Portuguese family.

Mark Adams

**Print Source**  
Magnolia Pictures International  
[joros@magpictures.com](mailto:joros@magpictures.com)



Born in 1978 in Lisbon, Portugal, **Ana Rocha de Sousa** completed her fine arts degree in painting at the Faculty of Fine Arts, University of Lisbon, where she developed her passion for the power of the visual image in photography and film. In 2010, she moved to London to study film after several years of working as an actress and studying art in multiple forms. She has a special interest in observational storytelling methods. *Listen* is her first feature film.



## DIRECTOR

**Kaouther Ben Hania**

Tunisia, France, Germany, Belgium,  
Sweden, Saudi Arabia | 2020 | 104 min  
Arabic, English, French, with English  
Subtitles

## PRODUCER(S)

Nadim Cheikhrouha, Habib  
Attia, Thanassis Karathanos,  
Martin Hampel

## PRODUCTION COMPANIES

Tanit Films, Cinetelefilms,  
Twenty Twenty Vision, Kwassa  
Films, Laika Film & Television,  
Metafora Media Production,  
Sunnyland Film, Film i Väst,  
Voo & Be TV, Istiqlal Films

## SCREENPLAY

Kaouther Ben Hania

## CINEMATOGRAPHY

Christopher Aoun

## EDITING

Marie-Hélène Dozo

## MUSIC

Amin Bouhafa

## SOUND

Anders Billing Vive, Leny  
Andrieux

## CAST

Yahya Mahayni, Dea Liane,  
Monica Bellucci, Koen De  
Bouw, Wim Delvoye

**THE MAN WHO SOLD HIS SKIN***L'Homme qui a vendu sa peau*

Sam Ali, a young Syrian, takes refuge in Lebanon to flee the Syrian war. Without legal status, he cannot reach Brussels, where his beloved Abeer has been taken by the fiancé her family imposed on her, a slimy diplomat supporting Bashar Al Assad.

In Beirut, he meets Jeffrey Godefroi, the most sulfurous artist in the contemporary art scene. The two men conclude a strange deal that will forever change the life of Sam Ali. The artist makes Sam Ali his work of art by tattooing a Schengen visa on his back. Sam Ali then goes from the vulgar status of 'undocumented' to that of an internationally requested work of art, which can circulate freely. But for him, it's only his devouring love and passion that counts, and his only goal is to have Abeer back and start a peaceful life together.

Ironical and playful, the film not only is going to be a delightful experience for its audiences but clearly it has also been a lot of fun when the 'art-milieu' background was set up by the director and Tom Delvoye, the artist who collaborated with her and who, in real life, tattooed on the back of Tim Steiner a Madonna crowned by a Mexican-style skull, with yellow rays emanating from her halo. Comedy is a very interesting genre; it allows to have a surreal narrative register that can lightly conceal a very serious subtext, and Kaouther Ben Hania takes full advantage of it by making Sam Ali's quest for his beloved Abeer the metaphor of the quest for happiness and freedom (even an imperfect, damaged one) of so many outraged, suffering people.

As for the tattoo, Ben Hania conducts a brilliant operation of substitution; in the place of Tim Steiner who sold his skin for money, happy to be part of the art/commodification system, she selects a man who doesn't have anything in common with the system that commodifies him. On the contrary, he—and so many other poor souls like him; refugees, economic migrants, etc.—don't have any meaning for the system; they are worthless, invisible. Only when they rise to any kind of economic relevance (here the brand of the artist) they start to exist. During their last phone call, Godefroi tells Sam: "You know what is worse than being part of the system? To be ignored by the system!"

Teresa Cavina



**Kaouther Ben Hania** was born in 1977 in Tunisia. She studied cinema in Tunisia (EDAC) then in Paris (Fémis and the Sorbonne). She directed several short films including *Me, My Sister and the Thing* (2006) and *Wooden Hand* (2013). Both films had a successful and long run on the international festival circuit. *Blade of Tunis* (2014), her first and extremely successful feature narrative film, opened ACID in Cannes. Her third feature film, *Beauty and the Dogs*, was screened at the 2017 Cannes Film Festival. *Zainab Hates the Snow* (2018) won the Golden Tanit at the 27<sup>th</sup> Carthage Film Festival.

## Print Source

BAC Films  
[sales@bacfilms.fr](mailto:sales@bacfilms.fr)



## DIRECTOR

Ismaël Ferroukhi

## MICA

Morocco, France, Belgium | 2020 | 90 min  
 Arabic, French, with English Subtitles

## PRODUCER(S)

Lamia Chraïbi, Denis Carot,  
 Marie Masmonteil, Ulysse  
 Payet

## PRODUCTION COMPANY

La Prod

## SCREENPLAY

Fadette Drouard, Ismaël  
 Ferroukhi

## CINEMATOGRAPHY

Eva Sehet

## EDITING

Elif Uluengin

## MUSIC

Hang massive

## SOUND

Timoumes Mohamed

## CAST

Sabrina Ouazani, Zakaria Inan,  
 Mohamed Azelarab Kaghat

As the circle of young dreamers who wish to flee to Europe widens to include children, tragedy reaches its ultimate height. Using the city as a stop on the migration route, a child hoping to gather enough money to pay for the migrant smuggler (across the sea), Mica, abandons his village and works at a tennis club in Casablanca. The difficulties of employment and the harshness of the violence and bullying that Mica suffers do not seem to deter his curiosity, or his aspiration to get close to the game of the rich. His attempt then evolves into a challenge that goes beyond the difficulties of his desire to learn the game, morphing into a quest that gives him the longing to control his own destiny. In a world dominated by illusions of salvation by escaping, director Ismaël Ferroukhi returns with his latest masterpiece, *Mica*. It teaches adults a lesson in perseverance through the story of an adventurous child who defeated the waves of the sea, without even riding them.

The film is characterized by poetic narration, coherence of construction, as well as the intimate relationships between the characters in a manner that overflows sweetly through scarce dialogue, allowing for moments of silence and the expression of gestures. The film differentiates between the pursuit of freedom and the delusion of obtaining it by changing the place, undoubtedly rendering *Mica* as one of the most powerful Arab cinematic productions of this year. The film strengthens Ismaël Ferroukhi's position as a global director, whose films transcend the boundaries of their societies to intellectually tackle the human concerns that they present. It triumphs for hope in the face of surrender and disgust, and it raises enthusiasm towards reviving many of the sublime values that humanity seems to lose day after day.

Mohamed Atef

## Print Source

Elzévir Films  
[elzevir@elzevirfilms.fr](mailto:elzevir@elzevirfilms.fr)



**Ismaël Ferroukhi** is a French-Moroccan film director and screenwriter. His first short film *L'exposé* (1992) won the Kodak Prize at the 45<sup>th</sup> Cannes Film Festival. His debut feature, *Le Grand Voyage* (2004), earned the Lion of the Future "Luigi De Laurentiis" Award for a First Feature Film at the 61<sup>st</sup> Venice Film Festival and was nominated for the Best Film not in the English Language BAFTA. For *Les Hommes Libres* (2011), Ferroukhi received the prize for Best Director from the Arab World at the Narrative Competition of the 5<sup>th</sup> Abu Dhabi Film Festival. The film was also granted the Jury Award for Best International Film at the 27<sup>th</sup> Santa Barbara International Film Festival.



## DIRECTORS

**Małgorzata Szumowska,**  
**Michał Englert**

Poland, Germany | 2020 | 115 min

Polish, Russian, with Arabic and English  
Subtitles

## PRODUCER(S)

Agnieszka Wasiak, Mariusz  
Włodarski, Małgorzata  
Szumowska, Michał Englert,  
Viola Fügen, Michael Weber

## PRODUCTION COMPANIES

Lava Films, Match Factory  
Productions, Kino Świat, Di  
Factory, Bayerischer Rundfunk

## SCREENPLAY

Michał Englert, Małgorzata  
Szumowska

## CINEMATOGRAPHY

Michał Englert

## EDITING

Jarosław Kamiński, Agata  
Cierniak

## SOUND

Marcin Kasiński, Kacper  
Habisiak, Marcin Jachyra

## CAST

Alec Utgoff, Maja  
Ostaszewska, Agata Kulesza,  
Weronika Rosati, Katarzyna  
Figura, Andrzej Chyra

## NEVER GONNA SNOW AGAIN

*Śniegu już nigdy nie będzie*

This may be one of the strangest films of the year, but those familiar with Szumowska's work won't be surprised by her selections and choice of aesthetics. She has already come a long way in creating astonishments of different colors through films that have always taken the roads less traveled. Her latest was created in partnership with Michał Englert, director of photography and screenwriter with whom she has collaborated on several films.

A young man named Zenia (Alec Utgoff) crosses the Ukrainian border towards Bologna. This is who we see walking around with a massage table. We will get to know him, scene after scene, before he snatches the whole film and becomes its hero and magician. Everything will revolve around him, much like Terence Stamp in Pasolini's *Teorema*. We are in the presence of a charismatic figure who will move from house to house in a residential area on the outskirts of Warsaw, hosting an elite group of wealthy residents.

Much can be said about this tightly wound sect whose members are suspiciously similar—despite their different forms of suffering, which Zenia is bound to witness as a result of his constant contact with them. The premise, however, remains that everyone will fall under Zenia's magic and his charm, which is a mixture of cruelty and tenderness, making him a masseur with distinction, a guardian angel of sorts, the social reformer who intervenes in every aspect of every troubling matter. To the movie and to the townspeople, Zenia brings what they lack, the most imperative of which is happiness. It is their belief that he will bring them this rare coin, while they are sitting in their luxurious homes, immersed in their boring existence, within walls that block the echoes of a distant world.

With rare dexterity, Szumowska crafts a tale rich in details of authority, tolerance, and hope; all in a cinematic style that is unique and allows for political, social, and artistic readings.

Hauvick Habeshian



## Print Source

The Match Factory  
[info@matchfactory.de](mailto:info@matchfactory.de)

**Małgorzata Szumowska** is a Polish director, screenwriter, and producer. In 2008, she won the Silver Leopard at the 61<sup>st</sup> Locarno International Film Festival for *33 Scenes from Life*. In 2016, Szumowska joined the 66<sup>th</sup> Berlinale as a jury member. *Mug* (2018) premiered in the main competition of the 68th Berlinale, and was part of the Official Selection out of Competition section at the 2<sup>nd</sup> edition of *El Gouna Film Festival*.

**Michał Englert** is one of Poland's most sought-after cinematographers. Born in 1975 in Warsaw, Englert is also a screenwriter and winner of the Best Cinematography prize at the 32<sup>nd</sup> Polish Film Festival for *33 Scenes from Life* (2008).



DIRECTOR

**Uberto Pasolini**

Italy, Romania, United Kingdom | 2020  
96 min

English, with English Subtitles

**PRODUCER(S)**

Roberto Sessa, Cristian  
Nicolescu, Uberto Pasolini

**PRODUCTION COMPANIES**

Picomedia, Red Wave Films,  
Digital Cube, Rai Cinema  
Eurimages, CNC, MIBACT,  
Northern Ireland Screen

**SCREENPLAY**

Uberto Pasolini

**CINEMATOGRAPHY**

Marius Panduru

**EDITING**

Masahiro Hirakubo, Saska  
Simpson

**MUSIC**

Andrew Simon McAllister

**SOUND**

Derek Hehir, Marius  
Leftărache

**CAST**

James Norton, Daniel Lamont,  
Eileen O'Higgins, Valerie  
O'Connor, Stella McCusker

## NOWHERE SPECIAL

Based on a true story, director Uberto Pasolini's Northern-Island-set film *Nowhere Special* tells the moving story of a 34-year-old window cleaner, who has brought up his young son alone; the child's mother left them soon after he was born. When it turns out that John (James Norton) is only given a few months to live, he sets about trying to find a perfect family to look after the 3-year-old, as well as trying to shield him from the dark reality of what is to come.

Former producer—who made *The Full Monty*—Pasolini's previous film *Still Life*, starring Eddie Marsan, screened at Venice. Like *Nowhere Special*, it was also an intimate character-based drama. This new film essentially focuses on the relationship between John and his son Michael (played delightfully by young Daniel Lamont), with the strong rapport between the two actors becoming the beating heart of the film.

Fionnuala Halligan wrote in *Screen Daily*: "*Pasolini uses the interviews with prospective families as a way to crack John open; taken into care himself at a young age, he is guarded and has been hurt, especially by Michael's mother, who left them when he was tiny for her native Russia without leaving any contact details. When we demand that cinema opens up to under-represented voices, John is one of them: white, poor, uneducated, alone, and with a troubled past. It's perhaps odd on paper that he would be played by an actor like Norton, but it's also hard, having seen it, to imagine who would do a better job.*"

Mark Adams

**Print Source**

Beta Cinema GmbH  
[beta@betacinema.com](mailto:beta@betacinema.com)



Italian producer and director **Uberto Pasolini** was born in 1957 in Rome. He has worked in the British film industry since 1983. After 10 years of working at Columbia Pictures, he founded the production company Red Wave Films. With the company, he produced the celebrated film *The Full Monty* (1997), which grossed over 250 million dollars, won a BAFTA for Best Film, and was nominated for 4 Academy Awards amongst numerous other accolades. In 2008, Pasolini directed *Machan*. The film went on to win numerous international awards, including the FEDIC Award at the 65<sup>th</sup> Venice International Film Festival, among others. With *Still Life* (2013), he won the Best Film award at Venice Horizons.



## DIRECTOR

Ivan Ikić

## OASIS

*Korisnici*

Serbia, Slovenia, Netherlands, France,  
Bosnia and Herzegovina | 2020 | 120 min  
Serbian, with Arabic and English Subtitles

## PRODUCER(S)

Milan and Marija Stojanović

## PRODUCTION COMPANIES

Sense Production, Tramat  
Films, Kepler Film, Les Films  
d'Antoine, SCCA/Pro.ba

## SCREENPLAY

Ivan Ikić

## CINEMATOGRAPHY

Milos Jacimovic

## EDITING

Dragan Von Petrovic

## SOUND

Aleksandar Perovic, Ranko  
Paukovic

## CAST

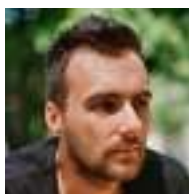
Goran Bogdan, Marusa Majer,  
Marijana Novakov, Tijana  
Markovic, Valentino Zenuni

The idea of a movie set in an institution for young people with learning disabilities that features non-professional special-needs actors may sound off-putting, but under Serbian director Ivan Ikić's skilled hands, the themes of desire, jealousy, and self-worth are made universal. It took months of intense workshops with these first-time performers in order to develop the story and create characters whose inner lives feel both urgent and organic, and the results, sensitively filmed in a manner that gives space for audiences to feel a part of the environment, transcend common notions of intellectual disorders. Winner of the Europa Cinemas Label at this year's Venice Days, *Oasis* challenges us to look beyond what we think we know about differently abled people, in order to see them as parts of ourselves.

With her arm scarred from self-mutilation, Maria arrives at the facility, an unwilling resident chafing at the restrictions. She's befriended by fellow resident Dragana, who likes to be queen of the place and wants to be sure no one else challenges her position, especially with silent, diffident Robert. Sexual relations are forbidden, but there are always ways around the rules. Whether they fully understand the act and its consequences is another matter, so when Dragana excitedly tells the staff she's pregnant, they race her off to the doctor only to learn there is no baby; instead, it's Maria who's pregnant. Tensions well up within this triangle as the two teenage girls vie for Robert's attentions, yet what he wants remains unfathomable. Despite the leads' lack of acting experience, their performances give the ironically titled *Oasis* life, uneasily straddling the line between what's real and what's scripted.

Jay Weissberg

Print Source  
Heretic Outreach  
[ioanna@heretic.gr](mailto:ioanna@heretic.gr)



Ivan Ikić is a director and writer, born in 1982 in Belgrade, former Yugoslavia. He studied film and television directing at the Faculty of Dramatic Arts within the University of Arts in Belgrade. In 2008, he attended both the Berlinale Talent Campus and the Berlinale Dox Clinic. Ikić has made several short films and documentaries, including the documentary road movie *Tarot Serbia!* (2010). In 2014, his feature film debut *Barbarians* won the Special Jury Prize in the East of the West competition at the Karlovy Vary Film Festival, and was screened and recognized at numerous film festivals.



DIRECTOR

**Jasmila Zbanic**

## QUO VADIS, AIDA?

Bosnia and Herzegovina, Austria, Romania, Netherlands, Germany, Poland, France, Norway | 2020 | 103 min

Bosnian, English, Dutch, with Arabic and English Subtitles

**PRODUCER(S)**

Hannes Salat

**PRODUCTION COMPANIES**

Coop99 Filmproduktion, Deblokada, Digital Cube, N279, Razor Film, Extreme Emotions, Indie Prod, Torden Film

**SCREENPLAY**

Jasmila Žbanić

**CINEMATOGRAPHY**

Christine A. Maier

**EDITING**

Jarosław Kamiński

**MUSIC**

Antoni Komasa-Łazarkiewicz

**SOUND**

Igor Čamo

**CAST**

Jasna Duricic, Izudin Bajrovic, Boris Ler, Dino Bajrović, Boris Isakovic

Directed by Bosnian filmmaker and activist Jasmila Zbanic, *Quo Vadis, Aida?* may well be the definitive account on film of the massacre of Srebrenica in July of 1995, in which some 8,000 died. Filmed as a breathtaking chronicle of escalating tension and events, it plunges the viewer into the raw horror of ethnic cleansing during the war in Bosnia and Herzegovina. At the same time as it indicts Serbian commander Ratko Mladic and his murderous soldiers for war crimes and genocide, this harrowing historical film underlines the shocking lack of responsibility on the part of the United Nations, which allowed the atrocities to happen.

The story is told from the viewpoint of Aida, a woman from Srebrenica whose husband and two grown sons are dangerously exposed to the invading Serbian army. Working as a translator for Dutch UN peacekeeping forces deployed in the region, she is privy to high-level intelligence. As Mladic's army rolls into town behind huge armored tanks, the UN promises air strikes on the Serbs, but no one is sure they will carry through. The town's 30,000 residents head for a vast UN hangar surrounded by fencing, but the Dutch only allow 5,000 inside before shutting the gates. Stymied by bureaucracy and political unwillingness to irritate Serbia, the UN soldiers look on as thousands are loaded onto buses for journeys that will end in rape and death.

As the situation rapidly degenerates, Aida knows she has to smuggle her sons out of the camp somehow. Serbian actress Jasna Djuricic—the star of *White White World* (2010)—is mesmerizing in the main role: fighting like a lioness for her cubs, she badgers, bullies and implores the people she works for to give them UN documents. As one escape route after another is closed off, the tension and anxiety mount until the film's heartbreaking closing scene. It is almost unbelievable that, against all odds, Zbanic suggests there is hope for the future.

Deborah Young

**Print Source**

Indie Sales  
[sales@indiesales.eu](mailto:sales@indiesales.eu)



**Jasmila Zbanic** is a director and writer born in 1974 in Sarajevo, former Yugoslavia. She studied theater and film directing at the city's Academy of Performing Arts. Before she began making films, she worked as a puppeteer and a clown in Vermont, USA. Her feature film debut *Grbavica* (2006) won the Golden Bear at the 56<sup>th</sup> Berlin International Film Festival, and went on to receive more awards. In total, Zbanic has earned over 17 wins and 14 nominations across her film career.



**DIRECTOR**  
**Daniele Luchetti**

Italy | 2020 | 100 min  
Italian, with Arabic and English Subtitles

**PRODUCER(S)**  
Beppe Caschetto, Valentina Merli

**PRODUCTION COMPANIES**  
IBC Movie, Rai Cinema, Misia Films

**SCREENPLAY**  
Domenico Starnone,  
Francesco Piccolo, Daniele Luchetti

**CINEMATOGRAPHY**  
Ivan Casalgrandi

**EDITING**  
Daniele Luchetti, Ael Dallier Vega

**SOUND**  
Carlo Missidenti

**CAST**  
Alba Rohrwacher, Luigi Lo Cascio, Laura Morante, Silvio Orlando, Giovanna Mezzogiorno, Adriano Giannini, Linda Caridi

## THE TIES

### *Lacci*

Italian drama *The Ties* was the first local film to open the Venice Film Festival since 2009. It is based on a book by Neapolitan writer (and co-screenwriter) Domenico Starnone, which tackles adultery and later-life regrets set over a 35-year period. Directed by veteran filmmaker Daniele Luchetti, the film features a strong cast including Alba Rohrwacher and Laura Morante.

*The Ties* follows the lives and the troubled relationship of a married couple who end up separating but can never quite find themselves breaking the ties that hold them together. The story also tracks the harm the complex relationship inflicts on the couple's two children.

Set in the 1980s, the first part of the film is seen from the point of view of betrayed wife Vanda (Rohrwacher), who is stunned when an unrepentant Aldo (Luigi Lo Cascio), her husband of 12 years, admits that he has been sleeping with Lidia (Linda Caridi), a woman that he works with. Some 30 years later—and with Laura Morante as an older and embittered Vanda and Silvio Orlando as a much relaxed Aldo—we witness that things have not gone well, despite the fact that the couple stayed together.

It becomes clear, via some flashbacks, that Lidia was not quite the evil 'other woman' as initially presented, and that Vanda and Aldo have not found a way to make each other happy. The final part of the film features the adult versions of their two children who show resentment and anger towards their parents.

Deborah Young wrote in *The Hollywood Reporter*: “*Particularly noteworthy in the classy tech work are Andrea Castorina's sets, where almost all the story takes place. There is Vanda and Aldo's crowded, ugly Neapolitan apartment; Lidia's airy open-space digs where the floor-to-ceiling picture windows cry freedom; and Aldo and Vanda's final bookish apartment that becomes the scene of burglary and mayhem.*”

Mark Adams

**Print Source**  
Mk2 Films  
[intlsales@mk2.com](mailto:intlsales@mk2.com)



**Daniele Luchetti**, born in 1960 in Rome, is an Italian director, screenwriter, and actor. He debuted as assistant director for Nanni Moretti in *Bianca* (1983). Luchetti's first film as a director was *It's Happening Tomorrow* (1988), which won a David di Donatello award as best debuting film, and received a mention at the 41<sup>st</sup> Cannes Film Festival. His subsequent work was the successful *The Yes Man* (1991), which won four David di Donatello awards. His film *La nostra vita* (2010) was the only Italian film selected in the Official Competition at the 63<sup>rd</sup> Cannes Film Festival.



## DIRECTOR

**Claus Drexel**

France | 2020 | 93 min

French, with Arabic and English Subtitles

## PRODUCER(S)

Etienne Comar, Didar Domehri

## PRODUCTION COMPANIES

Arches Films, Maneki Films

## SCREENPLAY

Claus Drexel, Olivier Brunhes

## CINEMATOGRAPHY

Philippe Guilbert

## EDITING

Anne Souriau

## MUSIC

Valentin Hadjadj

## SOUND

Etienne Carton, Maxime Cordon, Emmanuel de Boissieu, Hervé Guyader, Cyril Moisson

## CAST

Catherine Frot, Dominique Frot, Mahamadou Yaffa

**UNDER THE STARS OF PARIS***Sous les étoiles de Paris*

Under the same sky and stars, there are two cities with the same name and geographical boundaries: the first is Paris, the city of lights, culture, fashion, and glamorous life, and the second is the Paris of the marginalized—that harsh, cold city whose streets host hundreds of homeless people without a roof that protects them from the cold. Those people do not necessarily come together in a common nationality, race, or even language, as much as they are united by alienation in the city they live in without belonging. The events of *Under the Stars of Paris* take place in this world of the marginalized.

Christine is an old, homeless woman who lives on the city streets with no shelter or goal other than finding some free food and a bit of warmth. Her life is upended on a cold winter night with the appearance of a Burkinabe child, Suli, who explains—despite the lack of a common language between them—that he is lost. Together, they embark on an almost impossible journey to search for his mother. During that journey, the dynamics of their relationship change. What began as a forced situation soon turns into an adoptive relationship that gives each of them the human warmth they had been looking for, all without a common language or anything that unites them except their need for one another. And so, Suli and Christine roam the unforgiving streets of Paris in search of the mother.

In his second feature-length film, Claus Drexel uses a very frugal language. We are not drowning in the romance of the beauty of Paris like in Jean-Pierre Jeunet's *Amélie*, or in its ugliness like in Mathieu Kassovitz's *Hate*. But rather, we contemplate it from a distance that is almost documentary in character, while we focus on only one element: the marginalized person. The constant need to embrace one another for shelter from the cruelty and horror of loneliness.

Amir Ramses

## Print Source

Memento Films International  
[internationalsales@memento-films.com](mailto:internationalsales@memento-films.com)

Born in 1968 in Germany, **Claus Drexel** is a screenwriter and film director. After studying audio-visual technology at the University of Grenoble, he worked as a sound engineer. In 1991, Drexel moved to Paris to attend film school. In 1998, his short *Max au bloc* was named Best Short Film at Sarlat International Cinema Festival. His *Affaire de famille* (2008) won Best European Feature at the 61<sup>st</sup> Avignon Film Festival, and *On the Edge of the World* (2013) was the winner of the FIPRESCI Prize at the 15<sup>th</sup> Thessaloniki Documentary Film Festival. His movie *America* (2018) was screened at the Feature Documentary Competition of the 2<sup>nd</sup> edition of GFF.



## DIRECTOR

**Philipp Yuryev**

Russia, Poland, Belgium | 2020 | 90 min  
Russian, English, Chukchi, with Arabic  
and English Subtitles

## PRODUCER(S)

Alexey Uchitel

## PRODUCTION COMPANIES

Rock Films, Orka, Man's Films  
Productions

## SCREENPLAY

Philipp Yuryev

## CINEMATOGRAPHY

Mikhail Khursevich, Yakov  
Mironchev

## EDITING

Karolina Maciejewska,  
Alexander Krylov, Philipp  
Yuryev

## MUSIC

Krzysztof A. Janczak

## SOUND

David Vrancken

## CAST

Vladimir Onokhov,  
Kristina Asmus, Vladimir  
Lyubimtsev, Nikolay Tatato,  
Arieh Worthalter, Maria  
Chuprinskaya

## THE WHALER BOY

*Kitoboy*

Teenage boys the world over want just a few basic things: buddies to hang out with, a safe home space where unconditional love is unfussy but real, and of course, girls. That's all well and good in most places, but when you're living in a tiny fishing village located in one of the most remote areas on earth with barely any women and lousy internet connections, what's a guy to do? In the hands of debuting feature film director Philipp Yuryev, the premise becomes a perceptive, often humorous, and always sympathetic look at what happens when hormones and globalization crash together, leaving a likeably naïve young man literally looking for his bearings in the Bering Sea.

Like most everyone else in his isolated village on the eastern reaches of coastal Siberia, Leshka is a whale hunter. Recreation options are even more limited than the female population, so he and the other men try to slake their thirst for companionship in virtual erotic chat rooms, even though the wifi connection is so bad that their frustrations only multiply. Leshka imagines things are getting personal between him and one of the blonde camgirls, so he sets off for the nearby coast of Alaska, determined to find his love. The internet brings a tantalizing, phantom taste of the world outside, yet notwithstanding the limitations of life in such an isolated spot, there really is no place like home. *The Whaler Boy* received the GdA Director's Award after its premiere at the Venice Days.

*"Our progress in degeneracy appears to me to be pretty rapid. As a nation, we began by declaring that 'all men are created equal.' We now practically read it 'all men are created equal, except negroes.' When the Know-Nothings get control, it will read 'all men are created equal, except negroes, and foreigners, and catholics.' When it comes to this I should prefer emigrating to some country where they make no pretence of loving liberty to Russia, for instance, where despotism can be taken pure, and without the base alloy of hypocrisy."* Abraham Lincoln, 24 August, 1855

Jay Weissberg

## Print Source

Rock Films Studio  
[polina@rockfilms.ru](mailto:polina@rockfilms.ru)



**Philipp Yuryev** was born in 1990 in Moscow. Even with no prior film experience, he was accepted in the Russian State University of Cinematography. His first student film, *The Morning with Different Eyes*, won several prizes at international film festivals. His next short film, *The Modified Landscape*, was shown at the CineGlobe International Film Festival in Geneva. His thesis film, *The Song of the Mechanical Fish*, was selected for the short film competition at the 2013 Sundance Film Festival, and received the Special Jury Prize at the Rio de Janeiro International Film Festival.



DIRECTOR

**Kiyoshi Kurosawa**

Japan | 2020 | 115 min  
Japanese, with Arabic and English  
Subtitles

**PRODUCER(S)**

Keisuke Tsuchihashi, Takashi  
Sawada, Satoshi Takada,  
Tamon Kondo

**PRODUCTION COMPANIES**

NHK, NHK Enterprises,  
INCLINE, C&I  
ENTERTAINMENT

**SCREENPLAY**

Ryusuke Hamaguchi, Tadashi  
Nohara, Kiyoshi Kurosawa

**CINEMATOGRAPHY**

Tatsunosuke Sasaki

**EDITING**

Hidemi Lee

**MUSIC**

Ryosuke Nagaoka

**SOUND**

Keita Yoshino

**CAST**

Yu Aoi, Issey Takahashi, Ryota  
Bando, Yuri Tsunematsu,  
Minosuke Hyunri, Masahiro  
Higashide, Takashi Sasano

## WIFE OF A SPY

*Spy no Tsuma*

Set in 1940 in Kobe, Japan, with an epilogue during the bombing of the city in 1945, Kiyoshi Kurosawa's intriguingly titled *Wife of a Spy* bookends the Second World War in an absorbing, well-paced thriller with moments of disconcerting realism and horror. Kurosawa reaches into new territory in this first historical film, the story of a young Japanese wife who begins to suspect that her businessman husband plans to reveal Japan's dirty secrets to its American enemies. Torn between loyalty to her husband and to her country, Satoko (Yu Aoi, the actress in *Birds Without Names*) finds herself playing for immensely high stakes. The film won Kurosawa the best director award at this year's Venice Film Festival; it was the first time a Japanese filmmaker received the prize since Takeshi Kitano in 2003.

Satoko and her husband Yusaku (Issey Takahashi), a wealthy silk merchant, lead a carefree social life that includes shooting amateur movies for their sophisticated friends. The loving couple is highly Westernized in their clothing, tastes, and thinking. Yusaku is especially disgusted by Japan's aggressive war-mongering, while Satoko seems more apolitical. When her old schoolmate Taiji (Masahiro Higashide) becomes the head of the city's military police, he sternly warns them that the winds are changing in Japan. What side is Satoko ultimately on?

Besides being the snapshot of a historical moment, *Wife of a Spy* lives up to audience expectations of being a spy thriller. During a business trip that Yusaku and his nephew Fumio (Ryota Bando) take to Chinese Manchuria, something very upsetting happens that turns the atmosphere dark and dangerous. They return with a mysterious woman and a notebook full of information about atrocities committed by the Imperial Japanese Army. The acting is complex and deceiving as the characters double-cross each other in a fast and furious ending, while Kurosawa smoothly changes the register from drawing room entertainment to dreamlike historical tragedy.

Deborah Young

**Print Source**

Nikkatsu Corporation  
[international@nikkatsu.co.jp](mailto:international@nikkatsu.co.jp)



**Kiyoshi Kurosawa**, born in 1955, is a Japanese director, screenwriter, film critic, and a professor at the Tokyo University of the Arts. In 2013, he won Best Director at the 8<sup>th</sup> Rome Film Festival for *Seventh Code*. His 2015 film, *Journey to the Shore*, was screened in the Un Certain Regard section at the 68<sup>th</sup> Cannes Film Festival, where he was named Best Director. This year, *Wife of a Spy* earned Kurosawa the Silver Lion for Best Director at the 77<sup>th</sup> Venice International Film Festival.



**DIRECTOR**  
**Rafa Russo**

Uruguay, Spain | 2020 | 102 min  
Spanish, with Arabic and English  
Subtitles

**PRODUCER(S)**

Isabel Garcia Peralta, Juan Gona

**PRODUCTION COMPANIES**

Aliwood Mediterráneo  
Producciones, Gonafilm,  
Cimarrón Cine, El año de la furia A.I.E

**SCREENPLAY**

Rafa Russo

**CINEMATOGRAPHY**

Daniel Aranyó

**EDITING**

Marta Salas

**SOUND**

Valeria Arcieri, Nuria Ascanio,  
Ana Caparró, Coque F. Lahera

**CAST**

Joaquin Furriel, Alberto  
Ammann, Daniel Grao,  
Martina Gusman, Maribel  
Verdu, Miguel Angel Sola

## THE YEAR OF FURY

*El año de la furia*

Director Rafa Russo notes that his screenplay does not seek to be a film about military dictatorship, but rather a story of love, friendship, and betrayal during an oppressive totalitarian era. It is a tale of human dignity that poses a thorny question about love and its ability to be a potential refuge against the political disgrace that leads 1972 Uruguay into a bloody era. Fear prevails over the film's nerve and its moral tone, bringing it closer to a tight drama centered around a friendship between two young writers—talented in writing television comedies, with rather conflicting impulses—as the station management endeavours to limit the political satire in their popular sketches.

Diego and Leonardo are aware that censorship is inevitable, and that obedience to orders is only a matter of time. Their world and familiarity are shaken, and the film enters a maze of bilateral relations. In a small inn run by a Spanish immigrant and inhabited by left-wing youth, we witness feelings of love and outbursts of political struggle. On the other side, Lieutenant Rojas represents the dark being in a picture that will later be filled with blood and injustice. He is a silent man who escapes a dark marriage to become attached to a prostitute, expelling his demons that prevail during their sexual intercourse after every torture session he practices against young opponents. He then becomes the target of a failed assassination attempt by the opposition movement fighters; the Tupamaros.

*The Year of Fury* does not leave the story without blessing it with a heroic historical scene. When the residents of the capital Montevideo declare their support for the anti-fascist "No" political movement, the film gifts us an innovative channel that beckons the emotional participation of its viewers in a rare political act that completely changes the face of the Latin American country.

Ziad Al Khozai

**Print Source**  
Filmax International Sales  
[g.antuna@filmax.com](mailto:g.antuna@filmax.com)



Writer and director **Rafa Russo** was born in 1962 in Madrid, Spain. His first screenplay, *Twice Upon a Yesterday* (1997), earned him a Best Screenplay prize at the Montreal World Film Festival. His short *Nothing to Lose* (2002) won a total of 40 awards in festivals all over the world, including the Goya (Spanish Academy Award) for Best Short Film. *Love in Self-Defence* (2006), his first feature film as a director, gained massive critical acclaim, and was named the Best Debut Film at the Alcalá de Henares Film Festival.

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# FEATURE DOCUMENTARY COMPETITION

## **33 WORDS ABOUT DESIGN**

Natalya Klimchuk, Olga Morozova  
Russia

## **ACASA, MY HOME**

Radu Ciorniciuc  
Romania, Germany, Finland

## **BANKSY MOST WANTED**

Aurélia Rouvier, Seamus Haley  
France

## **DAYS OF CANNIBALISM**

Teboho Edkins  
France, South Africa, Netherlands

## **IRRADIATED**

Rithy Panh  
France, Cambodia

## **NOTTURNO**

Gianfranco Rosi  
Italy, France, Germany

## **A LONG BREATH**

Remi Itani  
Lebanon

## **SOFTIE**

Sam Soko  
Kenya

## **THEIR ALGERIA**

Lina Soualem  
Algeria, France

## **THE TRUFFLE HUNTERS**

Michael Dweck, Gregory Kershaw  
Italy, United States, Greece



## DIRECTORS

**Natalya Klimchuk,  
Olga Morozova**

Russia | 2020 | 98 min  
Russian, with English and Arabic  
Subtitles

## PRODUCER(S)

Natalya Klimchuk, Olga  
Morozova

## PRODUCTION COMPANIES

Bang Bang Studio

## SCREENPLAY

Natalya Klimchuk, Olga  
Morozova, Timofey Cherny

## CINEMATOGRAPHY

Tair Polad-Zade, Evgeny  
Klimov, Philip Zadorozhny,  
Alexey Ivanovsky, Maxi  
Shilov, Victor Gorbachev,  
Anastasia Kazakova, Pavel  
Samokhvalov, Gennady  
Lokhtin, Evgenia Nikolaeva,  
Nikita Goryachkin, Stas Aki,  
Anna Butomo, Yaroslav  
Dementiev, Evgeny Kazantsev,  
Evgeny Shevelenko, Ksenia  
Kazazayeva, Andrey Nekrasov

## EDITING

Evgeny Klimov

## MUSIC

Misha Mishchenko

# 33 WORDS ABOUT DESIGN

*33 slova o dizaine*

After *100 Years of Design* (2018), Natalya Klimchuk and Olga Morozova, co-founders of the online Bang Bang design studio, decided to narrow the focus of that earlier film to highlight specifically Russian design.

The film's title, *33 Words About Design*, draws from the Russian alphabet that has 33 letters. The film also sets out to question the belief that there is no specifically Russian approach to design. A group of 33 famous modern Russian designers—such as Artemy Lebedev, Valery Golyzhenkov, Pokras Lampas, Anton Schneider, Denis Bashev, and Oleg Pashchenko—are each given 2 minutes to express their ideas of Russian design. In these sharply visualized video interviews shaped by stylish editing, special effects, and electronic music, each designer ponders the influence of culture, history, and environment on the characteristic styles and aesthetic guidelines.

As filmmaker Natalya Klimchuk said: *"Other countries have different languages, mentalities, histories, economics, aesthetics, and ethical traditions. We will see what traditions we have and what we want to carry into the world and into the future. The design in Russia is different, and there cannot be one answer here. But the fact that something distinguishes us from others is for sure; the language, cultural codes, mentality, territory, and history. Now we want to bring it all to the surface and give the viewer the opportunity to choose what they want to carry into the future. We like to think that we are helping to shape a thinking design community and popularize good design. We make knowledge accessible by making films, courses, and recording conversations with designers. We want to raise the general visual level, and make the profession more meaningful."*

Philip Cheah

## Print Source

Natalya Klimchuk  
[nk@bangbangstudio.ru](mailto:nk@bangbangstudio.ru)



Born in 1980 and a graduate of the Philosophy Department at St. Petersburg State University, **Natalya Klimchuk** was the creator and the head of the illustrative department of Artemy Lebedev Studio. In 2008, she co-founded Bang! Bang! illustrative agency, and in 2017, established the online design school Bang Bang Education. She is the co-director and co-author of *100 Years of Design* and *33 Words About Design*.

**Olga Morozova** was born in 1981 in the Ural Mountains, where she received a law education. She practiced classical ballet while dreaming of filmmaking. At 18, Morozova moved to Moscow to enter VGII, but her path turned towards Lebedev Studio. In 2008, she collaborated with Natalya Klimchuk, starting the illustrative agency Bang! Bang!



**DIRECTOR**  
**Radu Ciorniciuc**

## ACASA, MY HOME

Romania, Germany, Finland | 2020  
86 min  
Romanian, with Arabic and English  
Subtitles

**PRODUCER(S)**

Monica Lazurean-Gorgan,  
Hanka Kasteliková, Alina  
David, Ümit Uludag, Ari  
Matikainen

**PRODUCTION COMPANIES**

HBO Europe, HBO Romania,  
Yle Finland, Manifest Film

**SCREENPLAY**

Lina Vdovii, Radu Ciorniciuc

**CINEMATOGRAPHY**

Mircea Topoleanu, Radu  
Ciorniciuc

**EDITING**

Andrei Gorgan

**MUSIC**

Yari, Codrin George Lazăr,  
Gaute

**SOUND**

Lukáš Moudrý, Tom Weber

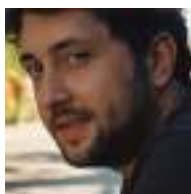
On the margins of society, and for two decades, the Enache family—consisting of 9 children and their parents—have lived in a hut near an abandoned water reservoir in the Bucharest Delta. It is one of the largest natural reserves in the world, located in the middle of a heavily populated area. After the government decides to reclaim the reserve, the family faces displacement from their home. Forced to move and reside in the city, they have to deal with a way of life of which they know nothing. From the children having to go to school instead of swimming in lakes, to giving up fishing and using mobile phones, their entire lifestyle is altered.

Using a simple and easy narrative, the director raises many questions about social identity, socialization, and the ability to become familiar with a new and complex lifestyle. Perhaps the film puts us face to face with the concept of lost paradise. Is it better for that family to return to the primitive life they are accustomed to, or to engage in a luxurious civil life, even if it is not without conflicts and complications? The narrative of the film goes beyond the usual story of a journey to the vast city with its complexities, to reach a more philosophical conception of the original human identity and the ability to reconfigure that identity, altering it to identify with new surroundings—possibly along the lines of the famous story by Kaspar Hauser.

In his first feature film, director Radu Ciorniciuc brings this painful human issue to life in a visually frugal, hyper-realistic manner, and with a reduced visual language that earned him the World Cinema Documentary Special Jury Award for Cinematography at the 2020 Sundance Film Festival.

Amir Ramses

**Print Source**  
Autlook Filmsales  
[welcome@autlookfilms.com](mailto:welcome@autlookfilms.com)



Producer and director **Radu Ciorniciuc** co-founded the first independent media organization in Romania, Casa Jurnalistului. He works as a long-form writer and undercover investigative reporter, focusing on human rights, animal welfare, and environmental issues across the globe. His work has been published on Channel 4 News and The Guardian, and has received numerous international awards, including from Amnesty International, the Royal Television Society, and the Wincott Foundation.



## DIRECTORS

**Aurélia Rouvier, Seamus Haley**

# BANKSY MOST WANTED

France | 2020 | 82 min

French, English, with Arabic and English  
Subtitles

## PRODUCER(S)

Laurent Richard, Lea Gabrié

## PRODUCTION COMPANIES

Cross Borders Films, Scarlett  
Production, Canal+

## SCREENPLAY

Laurent Richard, Aurélia  
Rouvier

## CINEMATOGRAPHY

Joseph Haley, Mathias Denizo,  
Thiabault Delavigne, Raoul  
Seigneur

## EDITING

Seamus Haley

## MUSIC

Thomas Carteron

British street artist Banksy is both an enigma and a household name. His art—and especially the way he (or is it she?) both delivers it and keeps his identity a closely guarded secret—always attracts plenty of media coverage and accompanying debate, in terms of the artistic skills and delivery as well as the political provocation that drives the work.

Banksy's satirical street art originated from the Bristol underground art scene (originally as collaborations with musicians) and he later specialized in art on public spaces. Banksy's name and identity have long been the subject of intense speculation. Over the years, various names have been suggested, with journalists attempting to reveal the truth. What has remained remarkable is that Banksy has kept up a secret identity in a period when public surveillance on the streets has intensified, especially given the fact public spaces remain his favoured artistic backdrop.

The secretive way his artwork is delivered means that there is no real clarity as to the artistic techniques involved, though it is clear he uses a series of stencils to create intricate images. The work itself blends ironic humor with anti-establishment images, always retaining a notion of political and social commentary.

Filmmakers Aurélia Rouvier and Seamus Haley have delved into the myths and speculation around Banksy, offering up a series of theories about who Banksy might actually be, each intriguing and possibly convincing.

In the end, though, the controversy around Banksy's identity is perhaps the key element that keeps the artwork provocative and challenging, and despite the Banksy brand having exploded around the world—the 2010 documentary *Exit Through the Gift Shop* made its debut at the 2010 Sundance Film Festival and played internationally—a new piece of work remains a cultural event.

Mark Adams

## Print Source

Mediawan  
[suzanne.nodale@mediawan.com](mailto:suzanne.nodale@mediawan.com)



**Aurélia Rouvier** is a French filmmaker based in Paris and specialized in cultural topics. She holds a master's degree in art history and attended the École du Louvre in Paris. *Banksy Most Wanted* is her first feature-length documentary.

**Seamus Haley** was born in 1980, and graduated with a degree in film editing in Paris in 2003. Since then, he has been working as a documentary editor. He is also the co-founder of Ceresa Films, a production company dedicated to creative documentaries shown and awarded internationally in festivals such as Visions du réel. *Banksy Most Wanted* is their first collaboration, where they combine their investigative journalistic approach and love of art.



DIRECTOR  
**Teboho Edkins**

## DAYS OF CANNIBALISM

France, South Africa, Netherlands | 2020  
79 min

Sesotho, Fujianese, Mandarin, English,  
with Arabic and English Subtitles

### PRODUCER(S)

Janja Kralj, Don Edkins, Derk-  
Jan Warrink, Koji Nelissen

### PRODUCTION COMPANIES

KinoElektron, Day Zero Films,  
Keplerfilm

### SCREENPLAY

Teboho Edkins

### CINEMATOGRAPHY

Samuel Lahu

### EDITING

Laurence Manheimer, Cédric  
Le Floc'h

### SOUND

Jaim Sahuleka

*Days of Cannibalism* takes place against the backdrop of the already consolidated China-Africa relationship that mainly foresees the dominance in business of the former over the latter. Whoever has recently been in Africa may have noticed that everywhere, it seems like only China is building roads and other infrastructure.

On a smaller scale, Chinese migrants and entrepreneurs are rapidly spreading through the continent. Each year, a swarm of Chinese 'trailblazers' leave China and reach the most remote areas of the globe, looking for business opportunities. A handful of settlers have also reached the state of the rural Lesotho. Relationships with the inhabitants are strained because of strong cultural differences. Actually, there are no possibilities at all of integration between the two cultures: for the Basotho, for instance, the cow is referred to as 'the wet-nosed god,' an indication of the animal's primacy in almost every aspect of daily life. Men who own large numbers of cattle are respected in their communities; for them, the cow has great symbolic importance.

For the new Chinese immigrants, though, cows are just meat (the sequence in which a whole cow is transformed in little bricks of flesh and bones in the Chinese slaughterhouse is extremely meaningful and symbolic), exactly the way that part of the Basotho people that the modernization of mines have left jobless are just cheap manpower for their factories. Eventually, the blending of the two cultures—as it is (ironically) wished for by the speaker of the local radio, with the Chinese teaching to the Basotho how to run a wholesale shop, and learning from the Basotho how to take care of cows, "*maybe even singing a song to them*"—is just wishful thinking. What is happening is the economical cannibalization of one side on the other, like the cows at the end of the film that are eating the bones of their slaughtered sisters. The noise of their teeth crushing them stays in the ears and the conscience of the viewer long after the end of this poignant, compelling film.

Teresa Cavina

Print Source  
Indie Sales  
[sales@indiesales.eu](mailto:sales@indiesales.eu)



**Teboho Edkins** studied photography and fine arts at the Michaelis School of Fine Art in the University of Cape Town, and film at Le Fresnoy studio national des arts contemporains in France. He then earned a degree in directing from the German Film and Television Academy in Berlin. He directed around 11 documentaries that were screened at several international film festivals, such as *Coming of Age*, *Ask Me I'm Positive*, *Looking Good*, *True Love*, *Gangster Project*, and *Gangster Backstage*.



**DIRECTOR**  
**Rithy Panh**

France, Cambodia | 2020 | 88 min  
French, with English and Arabic Subtitles

**PRODUCER**  
Catherine Dussart  
**PRODUCTION COMPANY**  
CDP  
**SCREENPLAY**  
Rithy Panh, Agnès Sénémaud,  
Christophe Bataille  
**CINEMATOGRAPHY**  
Prum Mesa  
**EDITING**  
Rithy Panh  
**MUSIC**  
Marc Marder  
**SOUND**  
Éric Tisserand

## IRRADIATED

*Irradiés*

Sometimes, in the silence and the vastness of night, I can feel an ocean of anguish building up inside, its waves sucking me up and engulfing me... I struggle, gasping for air, and surface again, but although I escape drowning, the black stone of melancholy crystallises deep inside me, heavy as sorrow. Facing the unspeakable is like a scream. But not everything can be understood. My head hurts.

Surviving genocide makes you feel like being some leftovers of the killers' macabre feast, some waste. Eluding the vigilance of the killers. Like in the bad joke, *"They could have finished the job."*

I carry that pain. It is heavy, but it also makes sense. It is part of me, and it gives intensity to my vision of the world. It expresses itself through everything I do, everything I create, with the dread of forgetting and the anxiety of betraying. I have experienced the temptation of silence and withdrawing into oneself. Silence did not help me find myself dead, or live.

Extreme and complete violence affects individuals in the deepest recesses of their being, in their souls. And that poison is passed on from one generation to the next. I feel like I am irradiated. In spite of that odd presence of death in your heart, can the story be heard? Nothing is certain. An idea occurred to me, about a film on the (atomic) bomb and devastation.

Did we take stock of the destructive follies of the 20<sup>th</sup> century? Not really. What did we learn about our capacity to annihilate ourselves? Close to nothing.

Rithy Panh

**Print Source**  
Playtime  
[info@playtime.group](mailto:info@playtime.group)



**Rithy Panh** was born in Cambodia. A survivor of the Khmer Rouge, he escaped from a labor camp and took refuge in Thailand. He studied filmmaking at the IDHEC in Paris. In 1989, he returned to Thailand to make *Site 2*, a film about the hardships that his compatriots have faced. His childhood memoir *The Missing Picture*, winner of the top prize at the 66<sup>th</sup> Cannes Film Festival, provided the foundation for *First They Killed My Father*, which was in the Official Selection out of Competition at the inaugural edition of **GFF**. His movie *Graves Without a Name* was also part of the Feature Documentary Competition at the 2<sup>nd</sup> edition of **GFF**.



**DIRECTOR**  
**Remi Itani**

Lebanon | 2019 | 67 min  
Arabic, with English Subtitles

**PRODUCER**  
Dima Al-Joundi

**PRODUCTION COMPANY**  
Crystal Films

**SCREENPLAY**  
Remi Itani

**CINEMATOGRAPHY**  
Bassem Fayad, Maroun Asmar, Sebastian Lojo

**EDITING**  
Julien Testa

**MUSIC**  
Toufic Farroukh

**SOUND**  
Cedric Kayem

## A LONG BREATH

*Nefess*

Remy Itani narrates some of the conditions of a poor environment in a marginalized Lebanese region, revealing aspects of the misfortunes of living in a distressed geography of poverty and devastation. She leisurely weaves her documentary shots, searching for the margins of the story in an attempt to reach its core. She does it by accompanying the daily routine of the young, unemployed Ibrahim, in Bab al-Tabbaneh, Tripoli—the capital of northern Lebanon. This is a region plagued by the oppression of local leaders and their indifference to the place and its people, except when you invite political and sectarian conflicts to incite them against each other. The film is laden with poverty, misery, and the relentless pursuit of a most desirable salvation, despite the impossibility of obtaining it. The severity of the calamities and horrors suffered is not only endured by Ibrahim, but everyone in the region. Ibrahim is a newly married man, facing many challenges that surround him in every aspect of his life. They suffocate and besiege him, without hope for an outlet on the horizon, despite his desperate attempts to secure a decent—and somewhat normal—life. He is stuck in an unnatural place; a medium shrouded in intense contradictions.

Itani etches the biography of young Ibrahim with pictures that reflect some of his paths, turns, and the space of his environment. She does it with documentation that archives his stories as a young man, and his environment as a social and economic space. With him, Itani appears to capture an overall climate with its harsh details and ambiguous patterns of living, communication, relationships, and details. This stems from a human, cultural, moral, intellectual, and cinematic desire to understand the conditions, emotions, and ways of life. A quest to reveal details related to that geography, its fusion, and the politics of the leaders controlling it, knowing that it is a geography that is in harsh misery, and in ruptures that seem impossible to escape.

Nadim Jarjoura

**Print Source**  
Crystal Films  
[crystalfbis@gmail.com](mailto:crystalfbis@gmail.com)



**Remi Itani** is a Lebanese film director who obtained her bachelor's degree in communication arts from the Lebanese American University, and went on to graduate from the London Film School. She started her career as a documentary director for Al Jazeera Documentary Channel. She participated in numerous writing and directing workshops, among them a filmmaking workshop with Werner Herzog in Cuba. Her work has been selected by more than 20 international film festivals. Her documentary *A Long Breath*, then a work in progress, won the **2018 CineGouna Platform** award for **best film in post-production**.



DIRECTOR

**Gianfranco Rosi**

# NOTTURNO

Italy, France, Germany | 2020 | 100 min  
Arabic, Kurdish, with English Subtitles

**PRODUCER(S)**

Donatella Palermo, Gianfranco Rosi, Serge Lalou, Camille Laemlè, Eva-Maria Weerts, Orwa Nyrabia

**PRODUCTION COMPANIES**

Stemal Entertainment, 21Uno Film, Rai Cinema

**SCREENPLAY**

Gianfranco Rosi

**CINEMATOGRAPHY**

Gianfranco Rosi

**EDITING**

Jacopo Quadri, Fabrizio Federico

**SOUND**

Gianfranco Rosi

In order to make *Notturmo*, the director spent 3 years wandering along the borders of Iraq, Kurdistan, Syria, and Lebanon; borders that failed to build identities and unity, but, as Rosi points out, “stimulate hatred and vendettas. They generate minorities that soon become scapegoats. They represent power that does not care about the individual.”

The result of so much time spent in the area is not an articulate and profound visual essay on ISIS or their cruel rage against innocent people that were tortured, raped, and killed. On the contrary, the film captures scenes from the lives of people whose worlds have been interrupted and changed forever by war. In doing so, Rosi doesn't even question the borders of documentary storytelling; he just breaks through them, eventually bringing us in a 'terra incognita' in which images bypass traditional narratives to directly strike at the hearts of the audience that feel first, then think about what they have seen.

For instance, there is a sequence in which a strong light illuminates the face of a woman, like a Caravaggio Madonna. The light comes from a phone, and the mother is listening to her daughter begging her not to let them kill her. The mother holds the phone as if she is cradling a baby. The same strong Caravaggio 'chiaroscuro' light is used for the prisoners of ISIS, but they seem to be straight out of a Dantesque hell.

There are sequences that are meaningful by themselves, like the brave Kurdish woman soldier exploring an abandoned building, and others like the teenager Ali, who seems to have found a precarious balance while everything is still crumbling around him. And war? There are images of war, too. They flow on the screen of a tiny theater in the psychiatric ward of a hospital. War is just madness and darkness. But '*Nocturne*'—the English translation of '*Notturmo*'—is, as Rosi writes, “an ode to the human being plunged in the darkness of war. As in a Chopin 'nocturne,' here, too, the darkness is a pretext, an opportunity to let what is living resound.”

Teresa Cavina

**Print Source**

The Match Factory GmbH  
[info@matchfactory.de](mailto:info@matchfactory.de)



Born in 1963 in Asmara, Eritrea, **Gianfranco Rosi** is a highly acclaimed Italian-American documentary filmmaker who grew up in Italy and Turkey. At age 19, Rosi dropped out from the University of Pisa, where he was studying medicine, to attend the New York University Film School. His 2013 film *Sacro GRA* won the Golden Lion at the 70<sup>th</sup> Venice International Film Festival, and his 2016 film *Fire at Sea* earned him the Golden Bear at the 66<sup>th</sup> Berlin International Film Festival.



**DIRECTOR**  
**Sam Soko**

## SOFTIE

Kenya | 2020 | 96 min  
English, with Arabic and English Subtitles

**PRODUCER(S)**

Toni Kamau, Sam Soko

**PRODUCTION COMPANY**

LBx Africa

**SCREENPLAY**

Sam Soko

**CINEMATOGRAPHY**

Joel "Ingo" Ngui, Sam Soko,  
Chris Rhys Howarth

**EDITING**

Mila Aung-Thwin, Sam Soko,  
Ryan Mullins

**MUSIC**

Olivier Alary, Johannes  
Malfatti

**SOUND**

Cory Rizos CAS, Edwin  
Ahenda, Brian Munene

Soko's debut feature-length documentary is about Boniface Mwangi, who was a young photojournalist during the violent aftermath of the 2007 elections in Kenya, which led to the country's leaders being tried in the International Criminal Court. At that time, he turned his camera lens on what was happening to his people. Men were being sliced apart with machetes, people were being dragged through the streets and beaten to death. Massacres due to political reasons but fuelled by the vicious Kikuyu versus Luo tribal conflict, cynically exploited by the competing parties.

Fed up with the press and the government's apathy, when he had the evidence to back up his claims, Mwangi quit his job and took to the streets in protest, organizing himself open-air exhibitions with his pictures. A decade later, Mwangi is still working tirelessly to expose the country's corrupt political system and is running for becoming a member of parliament.

But Mwangi's public side is not the only one that the documentary highlights; he is also a family man who dearly loves his wife Njeri and his three children. Even if Njeri has always shared his battles and been at his side, a series of death threats persuade her to leave for the US with her children. In a very touching sequence, Njeri tries to convince Boniface that love for his family should come first, or maybe second, after God, but not after the country. For Boniface, though, her request is a non-existing problem: to care about Kenya is to care about the future of his children, therefore, about the family he dearly loves.

*Softie* is not only a riveting film that obliges the viewer to think about the still-lasting effects of colonial damages; it is also a technical tour de force: the way Soko masterfully blends all kinds of visual material documenting Mwangi activity with his own footage earned him the award for best editing at the Sundance Film Festival.

Teresa Cavina

**Print Source**  
Autlook FilmSales  
[welcome@autlookfilms.com](mailto:welcome@autlookfilms.com)



**Sam Soko** is a director, writer and producer based in Nairobi. Because he seeks out stories that enable him to engage in socio-political storytelling, his work on such projects in music and film has allowed him to connect and work with artists around the world. He is the co-founder of LBx Africa, a Kenyan production company that produced the 2018 Academy Award-nominated short fiction film, *Watu Wote*. The film *Softie* is his first feature documentary project.



**DIRECTOR**

**Lina Soualem**

Algeria, France | 2020 | 72 min

French, Arabic, with English Subtitles

**PRODUCER**

Marie Balducci

**PRODUCTION COMPANY**

AGAT Films & Cie

**SCREENPLAY**

Lina Soualem

**CINEMATOGRAPHY**

Lina Soualem

**EDITING**

Gladys Joujou

**MUSIC**

Rémi Durel

**SOUND**

Lina Soualem

## THEIR ALGERIA

*Leur Algérie*

After 62 years of living together, Aïcha and Mabrouk, Soualem's grandparents, were separating. She did not understand their separation, she was unaware of the story of their lives, and their silence troubled her.

She decided to explore, through the making of this film, the longstanding journey of their exile and the 60-plus years of their lives as immigrants in a medieval French town, and their separation not only from each other but also from their homeland.

For Lina, it was an opportunity to not only question their long journey of exile, but also, perhaps, a quest to discover her own identity.

Through the course of the film, she poses the very questions that are raised by her grandparents' decision to separate, as well as its timing. In the process, she goes deeper, gets under their skin, and confronts them with the choice and the reasons.

The documentary is extremely personal, with Lina portraying her family and her culture with curiosity, love, and good-natured humor. You can't help but immediately fall in love with the family, especially with Aïcha and her very endearing innocence, honesty, and openness.

"You don't need to be in Algeria to be Algerian," says her father, and we find out from the film that you also don't have to be together to be a couple, as Aïcha hasn't let the separation stop her from taking care of her ex-husband who now lives across the street.

Raman Chawla

**Print Source**

Sweet Spot Docs

[Bertholletanna@sweetspotdocs.com](mailto:Bertholletanna@sweetspotdocs.com)



**Lina Soualem** is a French-Palestinian-Algerian filmmaker and actress. After studying history and political science at La Sorbonne University in Paris, she started working as a journalist and a programmer in film festivals, looking to combine her passions for cinema and the study of contemporary Arab societies. After working as a programmer at the International Human Rights Film Festival in Buenos Aires, Argentina, Soualem moved back to Paris where she is now based. She worked as a programmer for the Palest'In&Out Contemporary Art Festival in Paris. She acted in 3 feature films and currently works on film and documentary projects as a director, writer, and assistant director.



## DIRECTORS

**Michael Dweck,  
Gregory Kershaw**

Italy, United States, Greece | 2020

84 min

Italian, with Arabic and English Subtitles

## THE TRUFFLE HUNTERS

The secret forests of Piedmont in Northern Italy hold a mystery... a handful of men, 70 or 80 years young, hunt for the rare and expensive white Alba truffle—which, to date, has resisted modern science's efforts at cultivation. They hunt through the night, guided by a secret culture and training passed down through generations, as well as by the noses of their cherished and expertly trained dogs. They are the last of their kind, carrying on a way of life that is rapidly disappearing in the modern world.

Thanks to the complete trust the filmmakers established with their incredible characters, audiences can, for the first time, take a peek into the secretive world of estranged cousins Angelo and Egidio, driven by an unshakable passion; close friends Aldo (86) and Renato (90), who never once shared their secret truffle spots; and Carlo, an 88-year-old hunter with piercing blue eyes, who climbs out the window in the middle of the night to go hunting with his dog Titina behind his wife's back. These young-at-heart men inhabit a fairy-tale land, but may hold something much more valuable than the prized delicacy they hunt: the secret to a rich and meaningful life.

Dweck and Kershaw shape the mood and emotion through light and composition, with a dominant use of static shots reminding us of the paintings of Caravaggio, Rembrandt, and Titian. Sound is sometimes more important than image—you could hear the forest breathe, creating the impression that the trees, the truffle hunters, and their dogs are, in some way, a unified whole.

This vérité documentary, which has humor, charm, and poignancy, premiered at Sundance in January and was later picked as an official selection for both Cannes and Telluride, then for both the Toronto and New York Film Festivals, making it the rare media darling to be featured at all five festivals in a single year.

Nicole Guillemet

## PRODUCER(S)

Michael Dweck, Gregory  
Kershaw

## PRODUCTION COMPANIES

Bow and Arrow  
Entertainment, Park Pictures

## CINEMATOGRAPHY

Michael Dweck, Gregory  
Kershaw

## EDITING

Charlotte Munch Bengtsen

## MUSIC

Ed Côrtes

## SOUND

Stephen Urata



## Print Source

Sony Pictures Classics  
[emily\\_shimizu@spe.sony.com](mailto:emily_shimizu@spe.sony.com)

**Michael Dweck** is an award-winning American director, cinematographer, producer, and visual artist. He holds a degree in fine arts from Pratt Institute. During his earlier career as a highly regarded creative director, Dweck received over 40 international awards. His directorial debut, the feature documentary *The Last Race*, premiered at the 34<sup>th</sup> Sundance Film Festival.

**Gregory Kershaw** is a director, cinematographer, and producer whose work explores the complexity and beauty of humans and their planet. He directed documentaries on environmental issues around the world, including a series of short films funded by the UNF. He was also the lead producer and director of television documentaries exploring the current global species extinction crisis.

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# SHORT FILM COMPETITION

**THE BATH**

Anissa Daoud  
Tunisia, France

**BEING MY MOM**

Jasmine Trinca  
Italy

**BLUE FRONTIER**

Ivan Milosavljević  
Serbia, Slovenia

**BULLMASTIFF**

Anastasiia Bukovska  
Ukraine

**DEATH OF THE OFFICIAL**

Artem Gilemyanov  
Russia

**END OF SEPTEMBER**

Valentina Casadei  
Italy

**I AM AFRAID TO FORGET YOUR FACE**

Sameh Alaa  
Egypt, France, Belgium

**INFLUENCER**

Rubén Barbosa  
Spain

**MARE NOSTRUM**

Dimitris Anagnostou  
Greece

**OBVIOUS OFFSIDE**

Sami Tilili  
Tunisia

**THE OTHER CHEEK**

Sandro Canaan  
Egypt

**PEEL**

Samuel Pattthey, Silvain Monney  
Switzerland

**PILAR**

Yngwie Boley, J.J. Epping, Diana van  
Houten  
Netherlands, Belgium

**PLAY SCHENGEN**

Gunhild Enger  
Norway

**ROADBLOCK**

Dahlia Nemlich  
Lebanon

**SËR BI**

Moly Kane  
France

**SHAKWA**

Farah Shaer  
Lebanon, Jordan

**STICKER**

Georgi M. Unkovski  
Republic of North Macedonia

## SHORT FILM COMPETITION

WORLD PREMIERE

Tunisia, France | 2020 | 16 min  
Arabic, with English Subtitles

### PRODUCER(S)

Lotfi Achour, Sébastien Hussenot, Anissa Daoud

### PRODUCTION COMPANY

The Artistes Producteurs Associés (A.P.A.), La Luna Productions

### SCREENPLAY

Anissa Daoud

### CINEMATOGRAPHY

Hazem Berrabah

### EDITING

Malek Chatta

### MUSIC

Jawhar Basti, Jean-Charles Bastion

### SOUND DESIGN

Romain Poirier

### CAST

Mohamed Dahech, Sami Khelifi



DIRECTOR

**Anissa Daoud**

## THE BATH

**Anissa Daoud** is a Tunisian cinema and theater actress. She wrote and produced several theater projects that played all around the globe. As a film director, she made 2 documentaries: the short, *Women's Chronicles of Political Engagement*, and the feature, *Our Women in Politics and Society*. She also co-directed, along with Aboozar Amini, the short film *Best Day Ever*, which opened the Directors' Fortnight at the 71<sup>st</sup> Cannes Film Festival.

When his wife leaves on a business trip, Imed, on his own for the first time, must take care of their 5-year-old son, Hedi. While his wife has always taken care of their child's daily needs, Imed must now confront his deepest fear. Although he ends up enjoying this privileged time with his son, the experience unearths dark memories from Imed's past. The most trivial moments are a source of increasing anguish. Little by little, they lead to a paralyzing fear forcing him to an unceasing double struggle. He must calm his resurging worries and conceal his turmoil from everyone, especially little Hedi.



## BEING MY MOM

Rome seems to be deserted. The heat is scorching. Only a mother and her daughter keep the road company, dragging a large suitcase along. It certainly looks like they are seeking one another, or escaping each other all the same. They reverse their natural roles in continuation, and it may seem confusing at first. Until, with just a single gesture, the unexpected epiphany of the nature of their relationship is revealed before them. The film was selected for the Orizzonti section of the 77<sup>th</sup> Venice Film Festival.

Italy | 2020 | 12 min  
No Dialogue

### PRODUCER

Olivia Musini

### PRODUCTION COMPANY

Cinemaundici

### SCREENPLAY

Francesca Manieri, Jasmine Trinca

### CINEMATOGRAPHY

Daria D'Antonio

### EDITING

Chiara Vullo

### SOUND DESIGN

Celeste Frontino

### CAST

Alba Rohrwacher, Maayane Conti



DIRECTOR

**Jasmine Trinca**

**Jasmine Trinca** was born in 1981 in Rome, Italy. She is an actress and director who began her film career in 2001 in Nanni Moretti's award-winning *The Son's Room*, for which she received the Guglielmo Biraghi Prize as best new talent of the year. In 2004, she won a Silver Ribbon for The Best of Youth. *Being My Mom* is her directorial debut.



## BLUE FRONTIER

*Plava Granica*

An old fisherman has spent his entire life searching for the biggest fish in the Danube. It is the only thing left that makes his life worth living; the powerful urge to catch it before he dies. Every sunrise sees the old fisherman attempting to lure the river giant by clapping on the river surface with a hand-carved piece of wood. Two protagonists—one on the surface of the water and the other concealed within the depths of the mighty river—are waiting to finally meet.

Serbia, Slovenia | 2020 | 20 min  
Serbian, with English Subtitles

**PRODUCER**

Ivan Milosavljević

**PRODUCTION COMPANY**

Black Rooster Studio

**SCREENPLAY**

Ivan Milosavljević

**CINEMATOGRAPHY**

Strahinja Marković

**EDITING**

Stevan Spasić

**SOUND DESIGN**

Miloš Drndarević words



**DIRECTOR**

**Ivan Milosavljević**

Born in 1990 in Požarevac, **Ivan Milosavljević** is a Serbian filmmaker. He studied film editing at the Faculty of Dramatic Arts in Belgrade. His award-winning student film, *The Inheritor*, was screened at 15 festivals. In 2014, Milosavljević started working in production when he founded his own production company, Black Rooster Studio. He is also a member of DokSerbia, the Association of Documentary Filmmakers of Serbia. *Blue Frontier* is Milosavljević's first short documentary as a director.

**WORLD PREMIERE**

Ukraine | 2020 | 25 min

Ukrainian, Russian, English, with English Subtitles

**PRODUCER(S)**

Danylo Kaptyukh, Nikita Bukowski, Anastasiia Bukovska

**PRODUCTION COMPANY**

Family Production LLC.

**SCREENPLAY**

Klaus Ivanov, Vlad Net, Anastasiia Bukovska

**CINEMATOGRAPHY**

Anton Fursa

**EDITING**

Herve Schneid

**MUSIC**

Yurii Shepeta

**SOUND DESIGN**

Vincent Arnardi, Frederic Le Louet

**CAST**

Evgeniy Lamakh, Nina Antonova, Oleksii Gorbunov, Marc Raymond Wilkins



**DIRECTOR**

**Anastasiia Bukovska**

## BULLMASTIFF

**Anastasiia Bukovska** is a Ukrainian director and producer. She graduated from the top Ukrainian film school as a director. Since 2004, she has been a co-founder and executive producer at Family Production, one of the leading production companies in Ukraine. Bukovska is also a member of the Union of Cinematographers of Ukraine. *Bullmastiff* is her directorial debut.

Mitya is a war veteran who is trying to return to normal civilian life. He accidentally comes across a lost dog, a bullmastiff named Roy. Their relationship is complicated at first, but eventually, it is Roy who helps Mitya cope with his difficult past.

## SHORT FILM COMPETITION

Russia | 2020 | 16 min  
Russian, with English Subtitles

### PRODUCER

Artem Gilemyanov

### SCREENPLAY

Artem Gilemyanov

### CINEMATOGRAPHY

Artem Gilemyanov

### EDITING

Artem Gilemyanov

### MUSIC

Stanislav Generalov

### SOUND DESIGN

Alexandr Abramov

### CAST

Igor Pismenniy

Svetlana Sayagova

Alexandr Khanzhin

Rina Vashchenko



### DIRECTOR

**Artem Gilemyanov**

## DEATH OF THE OFFICIAL

*Smert' Chinovnika*

**Artem Gilemyanov** is a 37-year-old film director, screenwriter and producer born and raised in the city of Tyumen, Siberia, Russia. He graduated from the Director Courses of Alexander Mitta at the Moscow School of Film in 2016. In 2018, he graduated from the film school Free Cinema in Moscow.

Cadastral official Albert Feliksovich visits his fortune-teller once again. This time, he learns that he will die soon, and a question poses itself: what should he do with all his money? The fortune-teller tells him that he can take it to the grave and use it in the afterlife, and with that, he goes off in search of burial grounds. As he endeavors to take his wife along, he is now adamant to be buried with his money and precious possessions—even his car. People, however, seem to struggle with the idea of letting him go through with it.



## END OF SEPTEMBER

*Giusto il tempo per una sigaretta*

Christian, a bricklayer by day, tries to keep his younger brother, Giulio, at school. With their mother being an alcoholic absentee, and their father figure being quite non-existent, it proves to be a challenging task. Ali, the owner of the grocery store in their building, grows to resemble a paternal reference for the brothers, thanks to his generosity and understanding of their needs. The struggling duo represent the common heroes of our time: the heroes of survival.

Italy | 2020 | 16 min  
Italian, with English Subtitles

### PRODUCER

Paola Piccioli

### PRODUCTION COMPANY

First Child Productions

### SCREENPLAY

Valentina Casadei

### CINEMATOGRAPHY

Luca Nervegna

### EDITING

Corrado Iuvara

### MUSIC

Francesco Petronelli,  
Antonio Ministeri, Maichol  
Bondanelli

### SOUND DESIGN

Riccardo Rossi

### CAST

Matteo Olivetti, Malik  
Gueye, Aziz Es Sahnouny



### DIRECTOR

**Valentina Casadei**

**Valentina Casadei** was born in 1993 in Ravenna, Italy, and graduated from the DAMS University in Bologna. Later on, she moved to Paris where she acquired a master's degree in screenwriting and directing at EICAR. Her two short films, *All About Emily* (2016) and *Blessed Days* (2017), were selected at many international film festivals. Valentina currently serves as a programmer at 5 international film festivals, and is working on her first feature film.



## I AM AFRAID TO FORGET YOUR FACE

*Setashar*

This short film follows Adam, who—after being separated for 82 days—decides to venture a rough road to be reunited with the one he loves. The coming-of-age story tackles several social issues and the challenges faced by youth. It is the first Egyptian film to be selected for the Official Short Film Competition at the Cannes Film Festival in 50 years.

Egypt, France, Belgium | 2020 | 15 min  
Arabic, with English Subtitles

### PRODUCER(S)

Muhammad Taymour,  
Martin Jérôme, Mark Lotfy

### CAST

Seif Hemeda, Nourhan  
Ahmed

### PRODUCTION COMPANY

Les Cigognes Films, Fig  
Leaf Studios

### SCREENPLAY

Sameh Alaa

### CINEMATOGRAPHY

Giorgos Valsamis

### EDITING

Yasser Azmy

### SOUND DESIGN

Moataz Al Qammari,  
Sameh Nabil



### DIRECTOR

**Sameh Alaa**

**Sameh Alaa** is an Egyptian filmmaker based between Cairo and Brussels. Before moving to Prague in 2012, Alaa worked as an assistant director on various commercials and feature films. He studied film directing at FAMU (Czech Republic), then went on to work on his master's degree at the EICAR Film School in Paris. His short film *Fifteen* (2017) premiered at the Toronto International Film Festival and won several awards around the world.

Spain | 2020 | 18 min  
Spanish, with English Subtitles

### PRODUCER(S)

Rubén Barbosa, José  
María Fernández de Vega,  
Antonello Novellino

### PRODUCTION COMPANY

The Glow

### SCREENPLAY

Rubén Barbosa

### CINEMATOGRAPHY

José Antonio Muñoz

### EDITING

Rubén Barbosa

### MUSIC

Antonio Escobar

### SOUND DESIGN

Javier Palomeque

### CAST

Veki G. Velilla, Vanesa  
Pámpano, Clara Méndez-  
Leite, Román Reyes,  
Sol Díaz



### DIRECTOR

**Rubén Barbosa**

## INFLUENCER

**Rubén Barbosa** is a Spanish director of fiction and documentary films, as well as commercials. Between 2004 and 2008, he earned his diplomas in film and television script direction, and photography management for digital cinema from the Madrid Film Institute. In 2009, he completed his master's degree with a focus on cinematography from Factoría del Guión, Madrid.

Internet influencers make a living out of gathering a loyal following on their selected social media platforms. This is how they have the opportunity to voice their messages to thousands—and sometimes, millions—of people from all over the globe. But what if they suddenly lose their entire body of followers? This short film addresses the incident of one of the most popular influencers having her 4 million followers stolen.

## SHORT FILM COMPETITION

Greece | 2020 | 26 min  
Greek, French, with English Subtitles

### PRODUCER(S)

Antigoni Rota, Yorgos  
Zois, Christina Cironi,  
Antonis Triantafyllou

### PRODUCTION COMPANY

Squared Square, Mild,  
Tarro, Arctos

### SCREENPLAY

Dimitris Anagnostou

### CINEMATOGRAPHY

Yiannis Karabatsos

### EDITING

Yiannis Chalkiadakis

### MUSIC

Stavros Markonis

### SOUND DESIGN

Alexandros Sidiropoulos,  
Aris Louziotis

### CAST

Thanassis Dovris, Drosos  
Skotis, Stathis Apostolou,  
Aris Balis, Katerina  
Giannouli



### DIRECTOR

**Dimitris Anagnostou**

## MARE NOSTRUM

**Dimitris Anagnostou** was born in Athens, Greece. After obtaining his bachelor's degree in chemistry, he studied filmmaking in Athens at the Hellenic Film and Television School L. Stavrakos, and in Paris at the Université Paris 1 Panthéon-Sorbonne, in addition to the Université Sorbonne Nouvelle - Paris 3 with a scholarship from the Greek State Scholarship Foundation (I.K.Y). Since 2016, he has been teaching "The Aesthetics of Cinema" and "Theory of Montage" at his alma mater.

On a vast and desolate beach around the middle of the 19<sup>th</sup> century, a group of Grand Tour voyagers seek Arcadia and its ancient ruins. More than a century later, the dead body of an unidentified man lies on the same coast. Motionless, almost paralyzed, an anonymous crowd stands numb and stares.

### WORLD PREMIERE



Tunisia | 2020 | 20 min  
Arabic, with English Subtitles

### PRODUCER

Imed Marzouk

### PRODUCTION COMPANY

Propaganda Production

### SCREENPLAY

Sami Tilili

### CINEMATOGRAPHY

Hatem Nechi

### EDITING

Malek Chatta

### SOUND

Aymen Laabidi, Yazid  
Chebbi

### CAST

Majd Mastoura

## OBVIOUS OFFSIDE

*Hors-jeu flagrant*

A winter night. A crucial match: two countries compete for the only qualifying ticket for the FIFA world cup. A man drives his car through deserted streets. Two policemen on patrol listen to the game on their car radio, until the transmission is interrupted.



### DIRECTOR

**Sami Tilili**

**Sami Tilili** is a Tunisian filmmaker. He completed his doctorate thesis on contemporary literatures at the Aix-Marseille University, and studied film production at the Metfilm School in London. He was also trained in documentary filmmaking at Les Ateliers Varan in Paris. Tilili is known for his documentaries *Cursed Be the Phosphate* (2012) and *On the Crossbar* (2019). He worked as an artistic director and film curator for several film festivals.

WORLD PREMIERE



Egypt | 2020 | 11 min  
Arabic, with English Subtitles

**PRODUCER**

Kawthar Younis

**PRODUCTION COMPANY**

Two Stories Productions

**SCREENPLAY**

Sandro Canaan

**CINEMATOGRAPHY**

Guido Raimondo

**EDITING**

Nancy Fares

**SOUND DESIGN**

Cedric Kayem

**CAST**

Tarek Abd El Aziz, Dora  
Youssef, Mohiy Dorgham

## THE OTHER CHEEK

*Al Khad Al Akhar*

When Nashaat's daughter is viciously attacked by his neighbors' dog, he is aggrieved to hear claims that she provoked the attack. Unreconciled emotions lead to a heated confrontation with his ex- wife, leaving the cornered father with no choice but to take out frustrations on the perpetrator.



**DIRECTOR**

**Sandro Canaan**

After studying economics at the American University in Cairo, **Sandro Canaan** pursued his passion for cinema. He participated in a workshop at UCLA, then moved to Paris where he obtained his master's degree in film directing at EICAR. After returning to Egypt, he worked as an assistant director on movies like *Diamond Dust* by Marwan Hamed and *Resistance* by Maurice Sweeney. Canaan has shot multiple short films, many of which have participated in international film festivals.

Switzerland | 2020 | 15 min

No Dialogue

**PRODUCER(S)**

Mark Olexa, Francesca  
Scalisi

**PRODUCTION COMPANY**

Dok Mobile

**SCREENPLAY**

Samuel Patthey, Silvain  
Monney

**EDITING**

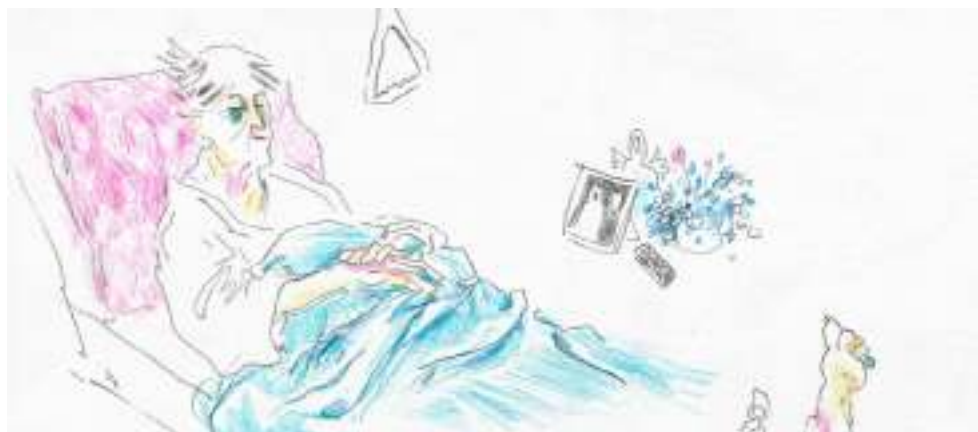
Samuel Patthey, Silvain  
Monney, Valentine Moser

**MUSIC**

Julien Gobet

**SOUND DESIGN**

Florian Pittet



**DIRECTORS**

**Samuel Patthey,**  
**Silvain Monney**

## PEEL

*Ècorce*

**Samuel Patthey** was born in 1993 in Berlin, Germany. He attended the Lucerne University of Applied Sciences and Arts. In 2017, he acquired his bachelor's degree in animation. **Silvain Monney** was born in 1993 and has a bachelor's degree in 2D animation from Lucerne University of Applied Sciences and Arts.

This animated documentary follows the daily routine at a retirement home in an isolated location. While time seems to stand still, the story unfolds as the residents come to life on paper. Some appear to be active, yet others follow a fixed schedule to be repeated each day: medication, meals, games, and a lot of resting. In the surroundings, machines don't stop flashing, caregivers are constantly busy, and the crucifixes hanging on the wall remind everyone of inevitable death. Time fades away, while in the distance, a vast forest stretches on.

## SHORT FILM COMPETITION

Netherlands, Belgium | 2020 | 10 min  
No Dialogue

### PRODUCER(S)

Arnoud Rijken, Michiel  
Snijders

### PRODUCTION COMPANY

il Luster Films, S.O.I.L

### SCREENPLAY

Diana van Houten, J. J.  
Epping, Yngwie Boley

### EDITING

Diana van Houten, J. J.  
Epping, Yngwie Boley

### MUSIC

Alex Debicki

### SOUND DESIGN

Alex Debicki



## PILAR

A hand-painted animation film about a post-apocalyptic city where nature is slowly reclaiming the streets. It tells the story of a young woman called Pilar, who, with the help of a dangerous intruder, finds her inner 'wild animal' and decides to follow her heart, abandoning her only human friend to escape the post-apocalyptic village she lives in.



### DIRECTORS

**Yngwie Boley,**  
**J.J. Epping,**  
**Diana van Houten**

**Yngwie Boley, J.J. Epping and Diana van Houten** graduated from the HKU University of the Arts Utrecht. United in their love for magical realism, myth, and painted craftsmanship, they joined forces to create the hand-painted short animation, *Pilar*.



## PLAY SCHENGEN

A gaming company is creating a video game for children about the European Union. The player's character is a national bird in need of breeding and nesting across borders. The catch is that it can only fly as allowed by their EU visa rights. The film follows two game designers as they transform the European Union into pixel graphics in an effort to make Schengen catchy. But the question here remains: Can they actually accomplish that?

Norway | 2020 | 15 min

Norwegian, French, Slovak, English

### PRODUCER

Ingvild Evjemo

### PRODUCTION COMPANY

4 1/ 2

### SCREENPLAY

Gunhild Enger

### CINEMATOGRAPHY

Øystein Mamen

### EDITING

Geir Ørnholt

### MUSIC

Julian Skar

### SOUND

Håkon Lammetun

### CAST

Falk Falk, Daniel Kanye  
Vatsvåg, Endre Jensen  
Haukland, Lisa Charlotte  
Baudouin Lie, Éva Bendor,  
Patrice Demoniere, Jamal  
Johnson



### DIRECTOR

**Gunhild Enger**

**Gunhild Enger** graduated from the Edinburgh College of Art, and has a master's degree in film directing from the School of Film Directing in Gothenburg. She received a BAFTA nomination for her graduation film, *Bargain* (2005), and has since screened her films and received awards at festivals all over the world.

## WORLD PREMIERE



Lebanon | 2020 | 16 min  
Arabic, French, with English Subtitles

### PRODUCER(S)

Marine Vaillant, Zayn Alexander

### PRODUCTION COMPANY

Dewberries

### SCREENPLAY

Pascale Seigneurie

### CINEMATOGRAPHY

Fatma Racha Shehadeh

### EDITING

Adam Jammal

### MUSIC

Zeid Hamdan

### SOUND DESIGN

Nadim Maalouf

### CAST

Ahmed Hammadi  
Chassin, Julian Farhat,  
Pascale Seigneurie,  
Mohamad Yassine

## ROADBLOCK

Beirut 2019, during the revolution. On her way back from a protest, Farah, a Lebanese activist, and her French-Lebanese boyfriend Anthony are stopped at a roadblock held by two armed militiamen who have a bone to pick with Farah.



### DIRECTOR

**Dahlia Nemlich**

**Dahlia Nemlich** is a French-Lebanese director and producer. Upon completing her studies in Cinema at ISCPA Paris, she spent three years working in series production at TF1 in Paris before relocating to her home country of Lebanon, where she was hired by Webedia Arabia as a content director and Head of the production department. In 2020, Dahlia directed her first fiction film titled *Roadblock*, a 16-minute short shot during the Lebanese Revolution. In addition to her work in film, Dahlia is also an accomplished singer and songwriter, performing under the name DahliaOnTheRun.

France | 2020 | 21 min  
Wolof, with English Subtitles

### PRODUCER(S)

Lionel Massol, Pauline Seigland

### PRODUCTION COMPANY

Films Grand Huit

### SCREENPLAY

Moly Kane

### CINEMATOGRAPHY

Romain Lebonniec

### EDITING

Cécile Dessertine

### MUSIC

Cheikh Seye

### SOUND DESIGN

Michel Tsagli

### CAST

Madjiguene Seck, Khadim Séne, Rokhaya Touré



### DIRECTOR

**Moly Kane**

## SÈR BI

*Les tissus blancs*

**Moly Kane** is a Senegalese director and screenwriter born in 1986 in Pikine, Senegal. His first autobiographical short film, *Moly*, screened at the 64<sup>th</sup> Cannes Film Festival. Founding member of the Ciné Banlieue Dakar Festival, and instigator of the Dakar Short Film Festival, Kane is also the creator of the production house Babubu Films. To crown his accomplishments at such a young age, he was named Knight of the Senegalese National Order of Merit.

Tomorrow, Zuzana is getting married. As she desperately and courageously endeavors to erase her past, every minute counts to sharpen her story to become the woman we expect her to be. The movie was selected in the Short Cuts Programme of the 45<sup>th</sup> Toronto International Film Festival.

## SHORT FILM COMPETITION

WORLD PREMIERE

Lebanon, Jordan | 2020 | 14 min  
Arabic, with English Subtitles

**PRODUCER**

Lucien Bourjeily

**SCREENPLAY**

Farah Shaer

**CINEMATOGRAPHY**

Julien Kai

**EDITING**

Farah Shaer

**SOUND DESIGN**

Haitham Atme

**CAST**

Vanessa Mghames, Jean  
Paul Hage, Hussein Hijazi



DIRECTOR

**Farah Shaer**

## SHAKWA

**Farah Shaer** is a Lebanese director, actress, and activist with an MFA degree in film directing from UCLA (2019). Her films participated in many prestigious film festivals including Telluride, Clermont-Ferrand, Busan, and Palm Springs, among many others. She also received several awards for her films, including the Motion Picture Association of America Award and James Bridges Award for an Outstanding Director, among others.

In present-day Beirut, Hoda secretly goes to report a crime her husband committed, but she is faced with unexpected consequences.



## STICKER

After an unsuccessful attempt to renew his car registration, Dejan falls in a bureaucratic trap that tests his determination to be a responsible father. The film was screened in the Shorts Program of the 36<sup>th</sup> Sundance Film Festival.

Republic of North Macedonia | 2020 | 19 min  
Macedonian, with English Subtitles

**PRODUCER**

Ivan Unkovski

**PRODUCTION COMPANY**

Cinema Futura

**SCREENPLAY**

Georgi M. Unkovski

**CINEMATOGRAPHY**

Naum Dokseovski

**EDITING**

Martin Ivanov

**SOUND DESIGN**

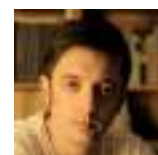
Sashko Potter Micevski

**CAST**

Sasko Kocov, Xhevdet

Jashari, Simeon Moni

Damevski



DIRECTOR

**Georgi M. Unkovski**

**Georgi M. Unkovski** is a director and actor born in 1988 in New York City. He graduated from the Rochester Institute of Technology in 2010 with a major in fine art photography. Shortly after, he enrolled in the post-graduate film program at the renowned Film and TV School of Academy of Performing Arts in Prague - FAMU. Unkovski is known for his film *Pepi i Muto* (2015) and television show *Prespav* (2016).

# OFFICIAL SELECTION OUT OF COMPETITION

## **AND TOMORROW THE ENTIRE WORLD**

Julia von Heinz  
Germany, France

## **ANOTHER ROUND**

Thomas Vinterberg  
Denmark

## **BEGINNING**

Dea Kulumbegashvili  
Georgia, France

## **BERLIN ALEXANDERPLATZ**

Burhan Qurbani  
Germany, France, Canada, Netherlands

## **THE BIG HIT**

Emmanuel Courcol  
France

## **DELETE HISTORY**

Benoît Delépine, Gustave Kervern  
France

## **FALLING**

Viggo Mortensen Jr.  
United States, Canada, United Kingdom, Denmark

## **FATHER**

Srdan Golubović  
Serbia, France, Germany, Slovenia, Croatia, Bosnia and Herzegovina

## **I NEVER CRY**

Piotr Domalewski  
Poland, Ireland

## **IBRAHIM**

Samir Guesmi  
France

## **JOSEP**

Aurel  
France, Spain, Belgium

## **MAINSTREAM**

Gia Coppola  
United States

## **MY TENDER MATADOR**

Rodrigo Sepulveda Urzua  
Chile, Argentina, Mexico

## **SEPTET: THE STORY OF HONG KONG**

Johnnie To, Tsui Hark, Ann Hui, Ringo Lam, Patrick Tam, Sammo Hung, Yuen Woo-Ping  
Hong Kong SAR China, China

## **SPRING BLOSSOM**

Suzanne Lindon  
France

## **TRAGIC JUNGLE**

Yulene Olaizola  
Mexico, France

## **TRUE MOTHERS**

Naomi Kawase  
Japan



## DIRECTOR

**Julia von Heinz**

Germany, France | 2020 | 111 min

German, with English Subtitles

## PRODUCER(S)

Fabian Gasmia, Julia von Heinz, John Quester, Thomas Jaeger, Antoine Delahousse

## PRODUCTION COMPANIES

Seven Elephants, Kings &amp; Queens Filmproduktion, Haïku Films, SWR, WDR, BR, ARTE

## SCREENPLAY

Julia von Heinz, John Quester

## CINEMATOGRAPHY

Daniela Knapp

## EDITING

Georg Söring

## MUSIC

Matthias Petsche

## SOUND

Bettina Bertók, Valentin Finke

## CAST

Mala Emde, Noah Saavedra, Tonio Schneider, Luisa-Céline Gaffron, Andreas Lust

**AND TOMORROW THE ENTIRE WORLD***Und morgen die ganze welt*

A tense and exciting drama that speaks to the current zeitgeist of many countries, *And Tomorrow the Entire World* offers a gripping portrait of youth activism in Germany and the many slippery slopes it may entail. The attractive, well-cast performers are convincing, while the muscular, fast-paced directing and cutting-edge editing make it a film that you will want to see again and again.

The story unfolds through the eyes of Luisa (Mala Emde), a young law student from a haute-bourgeoisie family, who leaves her parents' country home for a commune in Mannheim where her best friend Batte (Luisa-Céline Gaffron) lives. They share an illegal squat inhabited by a ragtag collective of Antifa activists who are drawn together by their belief in the German constitution's clause mandating the right of resistance, and their mission to halt the continued rise of Neo-Nazism across Germany. There, Luisa meets—and is attracted to—the charismatic Alfa (Noah Saavedra) and his dangerous flirtation with more aggressive means of protest. As she becomes more involved in the movement, Luisa must ask herself, “How far are you willing to go for your political convictions? What price are you willing to pay? How honest is your political activism? To what extent might it be driven by personal motivations that have nothing to do with ideology or policy? Does combating hate justify violence?”

While a sense of political commitment informs all of her work, director/co-screenwriter/producer Julia von Heinz calls this her most personal film. As a teenager, she was very involved in the anti-fascist movements of the 90s. Indeed, that was how she met her husband and co-screenwriter John Quester. Their film is never rigidly doctrinaire; rather, it is concerned with people and their emotions that lead to certain actions. The film had its world premiere in the official competition of this year's Venice Film Festival.

Alissa Simon

## Print Source

Films Boutique

[contact@filmsboutique.com](mailto:contact@filmsboutique.com)

Born in 1976 in Berlin, **Julia von Heinz** is one of Germany's most acclaimed directors. Her films have won numerous awards and have screened at festivals worldwide. Her debut, *Nothing Else Matters* (2007), premiered at the 57<sup>th</sup> Berlin International Film Festival and won the German Film Award in 2009. Von Heinz earned her Ph.D. at the Film University Konrad Wolf Babelsberg, and teaches film directing at the University of Film and Television Munich. In 2018, she co-founded the production company Seven Elephants, together with German directors David Wnendt and Erik Schmitt, as well as producer Fabian Gasmia.



## DIRECTOR

**Thomas Vinterberg**

Denmark | 2020 | 110 min

Danish, with Arabic and English Subtitles

**PRODUCER(S)**Sisse Graum Jørgensen,  
Kasper Dissing**PRODUCTION COMPANIES**Zentropa Entertainments,  
Topkapi Films**SCREENPLAY**Tobias Lindholm, Thomas  
Vinterberg**CINEMATOGRAPHY**

Sturla Brandth Grøvlen, DFF

**EDITING**Janus Billeskov Jansen, Anne  
Østerud**SOUND**

Jan Schermer, Hans Møller

**CAST**Mads Mikkelsen, Thomas Bo  
Larsen, Lars Ranthe, Magnus  
Millang**ANOTHER ROUND***Druk*

Martin and his three friends, all weary high school teachers in the midst of a mid-life crisis, embark on an experiment to maintain a constant level of intoxication throughout the workday, hoping to get their mojo back both at home and at work. There is a theory by Norwegian psychologist Finn Skårderud stating that man is born with a 0.5 percent blood alcohol level shortfall, and if that percentage is kept up throughout the day, all performances will reach a brilliant level. It is indeed common knowledge that many great thinkers, artists, and writers—such as Churchill, Tchaikovsky, and Hemingway—have found courage and inspiration under the influence of alcohol. Initial results are positive, and the teachers transform their experiment into a genuine academic study. Troubles will start emerging when they decide to test how far they can go in their research.

To see this film just as an ode to drinking would be severely underestimating the talent of the director. The celebration of all the drinking lore hides a more profound message about how, when life seems meaningless and boring, it's sometimes a result of our failure to be honest with ourselves; it is meaningless to long for the most superficial aspects of youth while failing to nurture exactly those elements (enthusiasm, curiosity, generosity, love) that will keep us young regardless of the biological age.

Mikkelsen, delivering one of his best performances ever, keeps injecting new layers into his character with the help of cinematographer Sturla Brandth Grøvlen, who masterfully captures Martin's transformation in textured close-ups that allow the actor's face to tell the story.

The song of the last sequence, *What a Life*, lingers on the end credits to abruptly stop on "to Ida"—Ida is Vinterberg's 19-year-old daughter that should have played in the film but died in a car accident a few days before the date on which the shooting would have started. That song that links the last sequence to her name transforms the last ten minutes or so of the film in the most heart-wrenchingly luminous homage a father could make to his departed daughter, and to life.

Teresa Cavina

Print Source  
TrustNordisk  
[info@trustnordisk.com](mailto:info@trustnordisk.com)



**Thomas Vinterberg** is a Danish film director. He was born in 1969 in Frederiksberg, Denmark. In 1993, he graduated from the National Film School of Denmark with *Last Round*, which won the jury and producers' awards at the Munich International Festival of Film Schools. Along with director Lars von Trier, Vinterberg is known for co-founding the Dogme 95 movement in filmmaking, which established rules for simplifying movie production. He is best known for his works *The Celebration* (1998), *Submarino* (2010), *The Hunt* (2012), and *Far from the Madding Crowd* (2015).



**DIRECTOR**

**Dea Kulumbegashvili**

Georgia, France | 2020 | 125 min  
Georgian, with Arabic and English  
Subtitles

**PRODUCER(S)**

Ilan Amouyal, David Zerat,  
Rati Oneli

**PRODUCTION COMPANIES**

O.F.A, First Picture, Zadig  
Productions

**SCREENPLAY**

Dea Kulumbegashvili, Rati  
Oneli

**CINEMATOGRAPHY**

Arseni Khachaturan

**EDITING**

Matthieu Taponier

**MUSIC**

Nicolás Jaar

**SOUND**

Séverin Favriau

**CAST**

Ia Sukhitashvili, Rati Oneli,  
Kakha Kintsurashvili, Saba  
Gogichaishvili

## BEGINNING

*Dasatskisi*

This directorial debut from Georgian filmmaker Dea Kulumbegashvili is set against the backdrop of her home country, following a Jehovah's Witness missionary who is looking for justice in a remote village.

Yana (Ia Sukhitashvili) is a missionary living in a mostly Christian Orthodox mountainside village in Georgia with her community leader husband David (Rati Oneli) and son George. The community is taken aback when their Kingdom Hall is attacked during a service and the building left in ashes. The family find themselves torn between staying in an increasingly hostile isolated location or keeping on doing the Lord's work.

Yana becomes obsessed with justice—and sees it as her purpose—after David obtains some CCTV footage of the attack, though her desire for closure and retribution sees her coming into confrontation with a local police officer (Kakha Kintsurashvili), which sets in motion a series of challenging events. Yana's inner turmoil increases as she struggles to make sense of her desires.

Dorota Lech wrote for the Toronto International Film Festival: *"Beginning is an unsettling plummet down a rabbit hole. Sukhitashvili, barefaced and forthright, is brilliant as Yana. Not for the faint of heart, Kulumbegashvili's latest pierces logic and challenges us to not only see, but also feel the inexplicable horrors that can be endured by the vulnerable when at the mercy of the almighty."*

*Beginning* is filmed on 35mm by Kulumbegashvili's collaborator Arseni Khachaturan and edited by Matthieu Taponier (who edited László Nemes's *Son of Saul*) and with original music by experimental electronic composer Nicolás Jaar, who scored Jacques Audiard's *Dheepan* (2015) and Pablo Larraín's *Ema* (2019).

Mark Adams

**Print Source**

Cinetic Media  
[ryan@cineticmedia.com](mailto:ryan@cineticmedia.com)



Film director, screenwriter, and producer **Dea Kulumbegashvili** was born and raised in Georgia. She studied film directing at Columbia University School of the Arts, and media studies at The New School in New York. Her debut short film *Invisible Spaces* (2014) screened at the 67<sup>th</sup> Cannes Film Festival. Her second short, *Léthé* (2016), competed in the 69<sup>th</sup> Cannes Film Festival. *Beginning* is her debut feature, and the official Georgian entry for the Academy Awards.



## DIRECTOR

**Burhan Qurbani**

Germany, France, Canada, Netherlands  
2020 | 183 min

German, English, with English Subtitles

## PRODUCER(S)

Leif Alexis, Jochen Laube,  
Fabian Maubach

## PRODUCTION COMPANIES

Sommerhaus Filmproduktion,  
ZDF, ARTE, Lemming Film

## SCREENPLAY

Martin Behnke, Burhan  
Qurbani, Alfred Döblin (novel)

## CINEMATOGRAPHY

Yoshi Heimrath

## EDITING

Philipp Thomas

## MUSIC

Dascha Dauenhauer

## SOUND

Michel Schöpping, Simone  
Galavazi, Gaby de Haan

## CAST

Welket Bungué, Albrecht  
Schuch, Jella Haase, Joachim  
Król, Annabelle Mandeng

## BERLIN ALEXANDERPLATZ

Director Burhan Qurbani has set himself the challenging task of updating Alfred Döblin's classic novel *Berlin Alexanderplatz*, which was written in 1929 and set in the Weimar Republic. In this revisitation written by Qurbani and Martin Behnke, the story unfolds in the present day among African immigrants in Berlin, but still draws on the book's noble and high-minded ideas about the nature of good and evil and what it means to be a man. This marks the first time the gripping story of seedy Berlin life has been brought to the screen in 40 years, since the 1931 film directed by Piel Jutzi and, most famously, Rainer W. Fassbinder's 15-hour adaptation for German television in 1980 starring Gunter Lamprecht, Barbara Sukowa, and Hanna Schygulla. It will introduce a new generation of film-goers to the poignant story, and offers an original and revealing point of view on the issue of immigration to Europe.

A criminal gang of drug pushers is masterminded by the old-style German gangster Pums (Joachim Król) and managed by the psychopath Reinhold (a notable Albrecht Schuch), whose twisted arm mirrors his twisted mind. Reinhold selects new pushers in crowded community dormitories, where stateless African immigrants provide an endless supply of young men who want to work legally but find all doors closed.

Standing out from the others—both physically and for his proud character and dangerous temper—is tall, statuesque Francis, played by the striking Portuguese-Guinean theater actor Welket Bungué. He has barely survived a boat trip from West Africa, in which his companion Ida tragically perished, and he is tormented by survivor's guilt and a hunger to make a new life for himself in Germany. Francis, we are told, wants to lead a good life, but as the narrator Mieze (Jella Haase) fatalistically insists, “they won't let him.” Bungué makes a memorably poignant hero, at once deep and naïve, as Good and Evil in the form of gangsters and sad, victimized women struggle to win possession of his soul.

Deborah Young

Print Source  
Beta Cinema  
[beta@betacinema.com](mailto:beta@betacinema.com)



**Burhan Qurbani** is a German film director, writer, and actor of Afghan origin, born in 1980. In 1979, Qurbani's parents fled Afghanistan as victims of political persecution and moved to Germany. Because of his father's work in the US army, Qurbani resided in various German cities. After gaining experience at the Stadttheater Stuttgart and the Stadttheater Hannover, he embarked on acquiring a degree in fiction directing at the Film Academy Baden-Württemberg. His graduation film, *Shahada*, competed in the 60<sup>th</sup> Berlinale. His second feature, *We Are Young. We Are Strong.*, opened the Rome Film Festival as well as the Hof International Film Festival in 2014. Both films earned several awards.



## DIRECTOR

**Emmanuel Courcol**

France | 2020 | 107 min  
 French, with English Subtitles

## PRODUCER(S)

Marc Bordure, Robert  
 Guédiguian

## PRODUCTION COMPANIES

Agat Films & Cie

## SCREENPLAY

Emmanuel Courcol, Thierry de  
 Carbonnières

## CINEMATOGRAPHY

Yann Maritaud

## EDITING

Guerric Catala

## SOUND

Ludovic Giraud, Juliette  
 Thibault, Sylvain Yonnet  
 Liberty

## CAST

Kad Merad, Marina Hands,  
 Laurent Stocker, Wabinlé  
 Nabilé, Sofian Khammes,  
 David Ayala, Pierre Lottin,  
 Lamine Cissokho, Alexandre  
 Medvedev, Saïd Benchnafa

## THE BIG HIT

*Un triomphe*

*The Big Hit*, starring Kad Merad, is Emmanuel Courcol's second feature film. After a prolific stage and screen career, he turned to screenwriting and now brings us an uplifting comedy inspired by true events.

Etienne (Kad Merad), an often out-of-work but endearing actor, runs a theater workshop in a prison, where he brings together an unlikely troupe of prisoners to stage Samuel Beckett's famous play *Waiting for Godot*. Etienne understands that he can lose control quickly, but he imposes himself with authority and passion. When he is allowed to take the colorful band of convicts—played by a powerful acting ensemble—on a tour outside of prison, Etienne finally has the chance to thrive. Each date is a new success and there is a growing relationship between this ad hoc group of actors and their director. But soon comes the final performance in Paris. Will their last night together be the biggest hit of them all?

Throughout the film, we feel all the emotional, comic and dramatic potential of this band of prisoners, "*light years away from Beckett*" as Etienne says in the film, but much closer than one could imagine from the universe of *Waiting for Godot*. The dynamic camera work is light and fluid—focusing on the faces of Etienne and the inmates—attentive, and waiting for moments of surprises and revelation in the narrow spaces of the rehearsals.

Theatre scenes answer to the closed universe of prison, giving an escape; an urban and rural perspective in which they share with us the vertigo the prisoners experience on the outside. This vertigo, also present in Beckett's work, demonstrates the absurdity of existence, expressed all the more strongly in the universe of the prison.

*The Big Hit* is not just a joyful comedy; it is also a social and societal analysis in the spirit of Samuel Beckett, in which the director calls into question the necessity of confinement and demonstrates the liberating power of culture.

Nicole Guillemet

Print Source  
 Mk2 Films  
[intlsales@mk2.com](mailto:intlsales@mk2.com)



Born in 1957, **Emmanuel Courcol** began his career on stage under the direction of Roger Planchon and Jean-Louis Thamin. He wrote several screenplays, in collaboration with Philippe Lioret, for *Mademoiselle* (2001), *The Light* (2004), and *Welcome* (2009), which garnered a César nomination for Best Screenplay and won Best Screenplay at the 47<sup>th</sup> Gijón International Film Festival. His directorial debut with the feature *Ceasefire* (2016) earned him a nomination for a Variety Piazza Grande Award at the 69<sup>th</sup> Locarno International Film Festival.



## DIRECTORS

**Benoît Delépine,  
Gustave Kervern**

France | 2020 | 110 min

French, English, with Arabic and English  
Subtitles

## PRODUCER(S)

Sylvie Pialat, Benoît Quainon,  
Benoît Delépine, Gustave  
Kervern

## PRODUCTION COMPANIES

Les Films du Worso, No  
Money Productions

## SCREENPLAY

Gustave Kervern, Benoît  
Delepine

## CINEMATOGRAPHY

Hugues Poulain

## EDITING

Stéphane Guillot Elmadjian

## SOUND

Régis Boussin

## CAST

Blanche Gardin, Denis  
Podalydes, Vincent Lacoste,  
Michel Houellebecq, Benoît  
Poelvoorde, Corinne Masiero

## DELETE HISTORY

*Effacer l'historique*

As skeptics of systematic stupidity, painters of contemporary techno-mental misery, apostles of a vigorous anarcho-surrealism, Benoît Delépine and Gustave Kervern set off to do battle with artificial intelligence in their new film *Delete History*.

In a provincial suburb, three neighbours are overtaken by new technologies and social media. There is Marie, divorced and depressed, who could be about to lose the respect of her son because of a sex tape; Bertrand, a hard-pressed locksmith, naïve prey to the mirages of the Net, whose daughter is the victim of online bullying; and Christine, an Uber driver and ex-addict to series whose ratings are refusing to take off. With the help of small-time crooks, they resolve to fight the mighty windmills of contemporary living—the Big Tech companies. Maybe their battle is doomed from the outset, but you never know...

Eventually, the three friends manage to track down a wild-eyed hacker who calls himself 'God.' Even he claims to have no dominion over 'the Cloud'—the new artificial intelligence that man has created to outsmart himself. Taking matters into their own hands, the trio plans to divide and conquer the digital world.

In addition to the film's obvious digital targets, *Delete History* is a dramedy that entwines the anxieties of life in the digital world with those of the disgruntled French working class, whose frustrations came to a boil with the country's recent economic protests.

*Delete History* is both a 'yellow vest' period piece and a funny, scornful review of the modern age. Some of the absurd or near-absurd situations are guaranteed to make audiences laugh; their laughter, however, always backfires.

With a soundtrack of English-language songs by outsider (analog) musician Daniel Johnston—which suits the film's loose form—and the poorly polished grain of its super-16 film, its deliberately twisted angles, and its provocative situations, the film is bound to make you laugh and think. It received the Golden Bear at the 2020 Berlin Film Festival.

Nicole Guillemet

## Print Source

Wild Bunch International  
[edevos@wildbunch.eu](mailto:edevos@wildbunch.eu)



Born in 1958, **Benoît Delépine** is a French writer, director, and comedian. He is the founder and writer of the satirical television shows *Les Guignols de l'info* and *Groland*. He has also written several comic books, such as *L'Imposteur* (2000), *La Bombe* (2002), and *God Killer* (2003).

**Gustave Kervern** is a French actor, director, and screenwriter, born in 1962. He is also the author of several books, including *Petits moments d'ivresse* (2008) and *Impertinents* (2014).

The duo has been collaborating for 20 years. After working in television together, they made their cinematic debut with *Aaltra* in 2004. Their films *Mammuth* (2010) and *Saint Amour* (2016) both screened in the Berlinale Competition.



## DIRECTOR

**Viggo Mortensen Jr.****FALLING**

United States, Canada, United Kingdom,  
Denmark | 2020 | 112 min  
English, Spanish

**PRODUCER(S)**

Viggo Mortensen, Daniel  
Bekerman, Chris Curling

**PRODUCTION COMPANIES**

Perceval Pictures, Zephyr  
Films, Scythia Films

**SCREENPLAY**

Viggo Mortensen

**CINEMATOGRAPHY**

Marcel Zyskind

**EDITING**

Roland Sanders

**MUSIC**

Viggo Mortensen

**SOUND**

Tushar Manek, Steve Little,  
Phil Leeoat

**CAST**

Viggo Mortensen, Lance  
Henriksen, Terry Chen, Sverrir  
Gudnason, Hannah Gross,  
Laura Linney

In *Falling*, his debut feature film, writer/director Viggo Mortensen explores the fractures and contrasts of a contemporary family through a beautifully controlled drama about age, memory, and forgiveness. At its heart are two men, one trying desperately for control in his own life, and one who lacks any semblance of control.

John (Viggo Mortensen) lives with his partner, Eric (Terry Chen), and their adoptive daughter, Monica, in California, far from the rural life of his youth. John brings his father, Willis (Lance Henriksen), a headstrong man in the early stages of dementia, to stay with him. He and his sister Sarah (Laura Linney) will find him a place to live nearby.

Willis's abrasive nature, by turns caustic and funny, is aggravated by memory loss, bringing past and present into conflict, causing old wounds and years of mistrust between father and son rise to the surface. Willis constantly taunts others with off-color quips about racism, 'fairies,' calling his ex-wives 'whores.' He sees betrayal everywhere and is determined to provoke a reaction. Despite his aggressiveness and insensitivity, Willis connects warmly with the couple's daughter, who sees in him a friend.

With intuitive elegance, Mortensen weaves past and present to construct a plot with just enough ambiguity for us to wonder from whose point of view the story is told. Do the flashbacks belong to John, or are they windows into Willis's inner life, an attempt by the son to better understand his father? We see meanness and affection in the same person; we see tolerance, even in one direction only, benefitting both the giver and the recipient.

The visual style, reminiscent of the minimalist Japanese Yasujiro Ozu, is natural and unaffected, with camera movement restricted to genuinely motivated moments. Lance Henriksen gives the performance of his career as an emasculated father facing dementia. But it is writer-director-star Viggo Mortensen who makes the film's universal themes resonate so strongly in a masterful family drama and a compassionate view of a father whose faults are impossible to ignore.

Nicole Guillemet

**Print Source**

HanWay Films  
[info@hanwayfilms.com](mailto:info@hanwayfilms.com)



**Viggo Mortensen Jr.** is a Danish-American actor, author, musician, photographer, poet, and painter. He was born in 1958 in New York, USA, to a Danish father and an American mother. During his childhood, he also lived in Venezuela and Argentina. Mortensen has earned acclaim for his work in a number of films, including *Green Book*, *Captain Fantastic*, *A Dangerous Method*, *Eastern Promises*, *The Road*, *Appaloosa*, *Far from Men*, *Jauja*, and *The Lord of the Rings* trilogy. He has been recognized by the Screen Actors Guild, the Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press Association, and the British Academy of Film and Television Arts.



## DIRECTOR

**Srdan Golubović**

Serbia, France, Germany, Slovenia,  
Croatia, Bosnia and Herzegovina | 2020  
120 min

Serbian, with English Subtitles

## PRODUCER(S)

Jelena Mitrović, Boris T. Matić,  
Lana Matić, Alexander Ris,  
Cedomir Kolar, Marc Baschet,  
Danis Tanović

## PRODUCTION COMPANIES

Film House Bas Celik, A.S.A.P.  
Films, Neue Mediopolis  
Filmproduktion, Vertigo,  
Propeler Film, SCCA/ Pro.BA,  
ZDF/Arte

## SCREENPLAY

Srdan Golubović, Ognjen  
Sviličić

## CINEMATOGRAPHY

Aleksandar Ilić

## EDITING

Petar Marković

## MUSIC

Mario Schneider

## SOUND

Erik Mischijew, Corina Fleig,  
Bruno Tarrière

## CAST

Goran Bogdan, Boris Isaković,  
Nada Šargin, Milica Janevski

**FATHER***Otac*

After *Circles*, which received the Special Jury Prize at Sundance in 2013, Srdan Golubović delivers us *Father*, a powerful portrait of a man raging against the system.

The opening scene is among the most viscerally upsetting openings imaginable, setting the stage for Srdan Golubović's steely, resonant, straightforward Romanian social realist saga. The story then morphs into an on-foot road movie before returning to the anger at the heartless system that tramples the simple, ordinary man, reminiscent of Ken Loach's treatment of social issues.

In a small town in Serbia, Nikola (well-known Bosnian actor Goran Bogdan), a day laborer and father of two, is ordered to give up his children to social services after poverty and hunger drive his wife to commit a desperate act. Until he can provide adequate conditions for their upbringing, the children will be placed in foster care. Powerless to fight his cause at the local level, Nikola sets out on a 300-km road trip to Belgrade, determined to present his case to a national ministry.

During this 5-day odyssey, we see the result of the corrupt governments from which the country has suffered for 20 years: deserted factories, abandoned gas stations, neglected houses, and deteriorating roads. He meets both kind-hearted and not-so-kind people. Testing his body and mind through this quasi-religious pilgrimage, we realize that Nikola is not just a social justice warrior, but a desperate father who wants his kids back. "*My children must know I fought for them.*"

Inspired by a true story, and driven by Bogdan's commanding and reserved performance, *Father* leaves us off-balance, just as is Nikola. While his spirit may be beleaguered, he remains unbroken. The film won the Panorama Audience Award at the 2020 Berlinale.

Nicole Guillemet



Born in Belgrade, Serbia (former Yugoslavia) in 1972, **Srdan Golubović** studied theater and made several short films. He then co-founded the Baš Čelik production company with other young filmmakers. In 2001, Golubović made his debut feature film, *Absolute Hundred*, which earned a number of awards at several international film festivals. His films *The Trap* (2007) and *Circles* (2013) both screened at the Berlinale. Golubović also lectures on film and television directing at the University of Arts in Belgrade.

## Print Source

The Match Factory  
[info@matchfactory.de](mailto:info@matchfactory.de)



**DIRECTOR**

**Piotr Domalewski**

Poland, Ireland | 2020 | 100 min  
Polish, English, with English Subtitles

**PRODUCER(S)**

Jan Kwiecinski, Julie Ryan

**PRODUCTION COMPANIES**

Akson Studio, MK1  
Productions

**SCREENPLAY**

Piotr Domalewski

**CINEMATOGRAPHY**

Piotr Sobocinski Jr.

**EDITING**

Agnieszka Glinska

**MUSIC**

Hania Rani

**SOUND**

Karol Adamczyk, Aleksander  
Berezhnyi, Krzysiek  
Chodkiewicz

**CAST**

Cosmina Stratan, Arkadiusz  
Jakubik, Kinga Preis, David  
Pearse, Nigel O'Neill, Zofia  
Stafiej

# I NEVER CRY

*Jak najdalej stąd*

In his second feature, Polish director Domalewski blames Europe for its racism, selfishness, and the 'slavery' of its citizens who are traveling from one home to another, seeking income for children and grandchildren. These 'forced laborers' are facing social and bureaucratic bondage, rendering them mere sacrifices to brutal capitalism and isolation.

Ola, a 17-year-old girl who lives in a small town, is one of the victims of these common estrangements among Polish workers, who 'sell' their working power in rich countries for the lowest wages. The girl is waiting to fulfill a dream—promised to her by her father, who works in Dublin Port, Ireland—to buy a luxury German car, a trademark of prestige and a source of pride. Unfortunately, he is involved in a fatal accident, forcing Ola to travel to a strange land, described in the film as *"the farthest possible spot from here,"* to return his body.

The protagonist is introduced to a whole different world, meeting people who would change her entire approach to life. Away from the family assignment, the heroine tries to find out if the late man saved the promised car money, which leads her into a series of malice, repulsion, mistrust, conspiracy and lies, to eventually discover that the essence of her journey was not the fulfillment of a promise, but rather the recognition of a man who remained a mystery, even when he was in a container that preserved his ashes!

Domalewski's drama radiates with the spirit of British educator Ken Loach and his critical social cinema; full of emotions, tenderness, and sorrow. It is fraught with hidden anger about family injustice, its members surrounded by want that ignites their rage. The young heroine struggles to cast away all of this in an attempt to save her family, while preserving her own personal pride, about to explode in the face of her friend's encouraging words: *"You will be fine. Don't cry,"* to which she pledges decisively: *"I will never cry."*

Will she keep her word?

Ziad Al Khozai

**Print Source**

Wide Management  
[lm@widemanagement.com](mailto:lm@widemanagement.com)



**Piotr Domalewski**, born in 1983 in Lomza, Poland, is a film director, screenwriter, actor and laureate of Munk Studio's prestigious "30 minutes" program, which supports outstanding young filmmakers. Domalewski's short films have won awards at various festivals across Europe. His feature film debut, *Silent Night* (2017), won the Grand Prix at the Gdynia Film Festival. The film also earned prizes for best film, best director, and best screenplay, as well as the Discovery of the Year Award at Polish Film Awards. Domalewski is also a writer for theater; his play *Five Square Meters* won the Audience Award at the Polish competition for playwrights, Metaphors of Reality.



**DIRECTOR**  
**Samir Guesmi**

## IBRAHIM

France | 2020 | 80 min  
French, with Arabic and English Subtitles

**PRODUCER**

Pascal Caucheteux

**PRODUCTION COMPANIES**

Why Not Productions, Canal+, Cinema+

**SCREENPLAY**

Samir Guesmi

**CINEMATOGRAPHY**

Céline Bozon

**EDITING**

Pauline Dairou

**MUSIC**

Raphaël Eligoulachvili

**SOUND**

Nicolas Fournier, Julien Gigliotti, Julien Sicart

**CAST**

Samir Guesmi, Abdelrani Bendaher, Luana Bajrami, Rabah Nait-Oufella

Ibrahim is a teenager. His life's reference points are his father Ahmed, who dreams to be a waiter but can only be a dishwasher because he is toothless; and his best friend Achille, a little older than him, who is a charming, good-for-nothing crook. Money is tight in the family but Ahmed has saved enough to buy dentures. In the meantime, though, Achille has convinced Ibrahim to shoplift. He gets caught and Ahmed uses the money saved for the dentures to pay for the damages. The relationship between the father and son becomes very tense and Ibrahim, crushed by his father's contempt and his own sense of guilt, will try to do whatever it takes to regain Ahmed's trust and give him back his hope for the future. The problem is that the only person he is close to is Achille, with his ill-advised solutions.

With this amazing first film that received the Cannes 2020 label, Guesmi delivers a meticulous etching of a father-and-son relationship and its complicated dynamics. They deeply love each other but they do not know how to voice their feelings. The director represents their relationship 'in subtraction,' giving the task of conveying meaning to narrative details and to intense close-ups (wonderful cinematography thanks to Céline Bozon). The young actor playing Ibrahim delivers a multilayered, touching performance that perfectly embodies the character that the director had in mind: *"Ibrahim is an 'in-betweenner,' he is French but with a mug 'from somewhere else,' a teenager, between childhood and adulthood, living with his father in a low-income housing area between Paris and its suburbs."*

There is much of the director's experience in Ibrahim's character; it gives a strong, believable sense of truth to everyday life. As the director declared, they both are French of Arab heritage, and he had a similar relationship with his father, except for the happy ending that Guesmi never had.

Teresa Cavina

**Print Source**  
Wild Bunch  
[edevos@wildbunch.eu](mailto:edevos@wildbunch.eu)



Born in 1967 in Paris, France, **Samir Guesmi** is a French actor, director, and screenwriter. He has performed in films by Claude Miller, Alain Gomis, Arnaud Desplechin, Bruno Podalydès, Nicole Garcia, Guillaume Canet, and Noémie Lvovsky. In 2008, Guesmi made a short film entitled *C'est dimanche!*, which received the Audience Award at the National Competition of the Clermont-Ferrand International Short Film Festival. The film also earned the Grand Prix at the Outdoor Short Film Festival of Grenoble.



DIRECTOR

**Aurel**

**JOSEP**

France, Spain, Belgium | 2020 | 74 min  
French, Spanish, English, with English Subtitles

**PRODUCER(S)**

Serge Lalou, Jordi B. Oliva

**PRODUCTION COMPANIES**

Les Films d'Ici Méditerranée ,  
Upside Films

**SCREENPLAY**

Jean-Louis Milesi

**EDITING**

Thomas Belair

**MUSIC**

Sílvia Pérez Cruz

**SOUND**

Nils Fauth

**CAST**

Sergi López, Sílvia Pérez Cruz,  
Gérard Hernandez, David  
Marsais

February 1939, Spanish republicans are fleeing Franco's dictatorship to France. The French government has built concentration camps to confine the refugees, where they are barely provided access to hygiene, water and food. In one of these camps, separated by barbed wire, a chance encounter between two men will result in an unlikely friendship. One is Serge, the French gendarme who is a guard at the camp, the other is Josep Bartoli, an illustrator who has been fighting against Franco's regime.

Their friendship begins when Serge notices Josep drawing on any available surface including the dirt. He decides to try and get a pencil and some paper, and he must avoid being caught at it by his bullying colleagues, so he must pretend that he is being harsh with Josep.

We join the action, as a French teenager, Valentin, accompanies his parents to visit his dying grandfather Serge—the gendarme. Valentin, who has the gift of sketching, takes interest in his grandfather's stories, especially his encounter with Josep...

The film uses effective animation techniques to convey the story of this tale of an implausible friendship, of refugees and of a cruel fall out of war, as it presents a heartwarming account of being human even in inhuman circumstances.

An accomplished political cartoonist himself, first-time feature director Aurel discovered the story of Josep Bartoli around 10 years ago, thanks to the book his nephew dedicated to him. The book about the Spanish exodus of 1939 was illustrated with Josep's drawings. Aurel got interested and spent the next 10 years learning more about Josep's life.

Raman Chawla

**Print Source**

The Party Sales  
[sales@thepartysales.com](mailto:sales@thepartysales.com)



Born in 1976 in Angers, France, and better known as **Aurel, Aurélien Froment** is an award-winning French cartoonist and editorial journalist. He completed his studies at the École des Beaux-Arts de Nantes in 2000 and qualified as a film projectionist in the same year. Since 2007, he has been filing illustrated reports for the French daily Le Monde, while authoring graphic novels about jazz and international politics. His works have appeared at the Venice Biennale, the Sydney Biennale, and the Dakar Biennale. *Josep* marks Aurel's feature debut.



**DIRECTOR**  
**Gia Coppola**

United States | 2020 | 95 min  
English, with Arabic Subtitles

**PRODUCER(S)**

Fred Berger, Michael Musante,  
Gia Coppola, Siena Oberman,  
Jack Heller, Enrico Saraiva,  
Francisco Rebelo de Andrade,  
Alan Terpins, Andrew Garfield,  
Zac Weinstein

**PRODUCTION COMPANIES**

Automatik, American  
Zoetrope, Artemis, Assemble,  
Tugawood

**SCREENPLAY**

Tom Stuart, Gia Coppola

**CINEMATOGRAPHY**

Autumn Durald Arkapaw

**EDITING**

Glen Scantlebury

**MUSIC**

Devonté Hynes

**SOUND**

Pete Horner

**CAST**

Andrew Garfield, Maya  
Hawke, Nat Wolff, Jason  
Schwartzman, Alexa Demie,  
Johnny Knoxville

## MAINSTREAM

Frankie is a lonely person who has suffered successive losses since her father was killed in a car accident. What is 'mainstream' about Frankie's world? It is the craze of the Internet, social media and its arms, where everyone falls victim to public vanity, false ambition, common fraud, and hidden submission to organized propaganda and its monsters.

We meet Frankie as a waitress in a magic-themed lounge bar, and its name bears the cinematic connotation of an illusion that leads her in the direction of her final stumbling block. It is represented by her occasional encounters with a young man called Link, an encoding of the word 'connection' for the Internet and mobile phones. Link is a strange and mysterious, but lively and brilliant person who dresses as animals and insects. The heroine describes him with a wish-like question: *"Is this a rat, or a prince waiting for someone to accept him?"*

Living in Los Angeles with its peculiarities and false paradise, Frankie is Cinderella among her peers who are looking for a social or emotional connection, or a victory in attracting the interest of the opposite sex, but through cyber channels—spiritless and without moral scruples.

In *Mainstream*, which comes seven years after her famous *Palo Alto*, Coppola creates an ethereal world full of speed, music, shows and overlapping scenes, images and sounds. This is in addition to a large crowd of dialogical interpretations about the abuses and moral excesses of the digital world, and its destructive and obsessive content that markets invitations to an 'Electronic Jesus,' hosting aspiring individuals with no horizons in front of the camera, generalizing the deception about an unfair trade-off: *"Your mobile phone or your reputation?"*

Coppola's narrative is very ambitious, at times overwhelming with its sarcasm and prejudices. It needs patience to watch, bearing with the stimulating information about the names of famous people that fleetingly shine on the screen before they disappear, as well as the 'hashtags' and 'amigos' and their visual vocabulary.

Ziad Al Khozai

**Print Source**  
Wild Bunch International  
[edevos@wildbunch.eu](mailto:edevos@wildbunch.eu)



Born in 1987 in Los Angeles, USA, **Gia Coppola** is an American film director, screenwriter, and photographer. Representing five generations of the Coppola family in the film industry, she graduated from Bard College in 2009 with a bachelor's degree in photography. Her artistic tendency was to use the camera to casually document her life. Coppola's directorial film debut, *Palo Alto* (2013), earned a nomination at the 70<sup>th</sup> Venice International Film Festival.



## DIRECTOR

**Rodrigo Sepúlveda Urzúa**

Chile, Argentina, Mexico | 2020 | 93 min  
 Spanish, with English Subtitles

## PRODUCER(S)

Gregorio González, Florencia Larrea, Lucas Engel, Alejandro Israel, Ezequiel Borovinsky, Diego Martínez Ulanosky, Jorge López Vidales

## PRODUCTION COMPANIES

Forastero, Tornado, Caponeto, Zapik

## SCREENPLAY

Rodrigo Sepúlveda Urzúa, Juan Elías Tovar

## CINEMATOGRAPHY

Sergio Armstrong

## EDITING

Ana Godoy, Rosario Suárez

## MUSIC

Pedro Aznar

## SOUND

Santiago Fumagalli

## CAST

Alfredo Castro, Leonardo Ortizgris, Julieta Zylberberg, Sergio Hernández, Ezequiel Díaz, Amparo Noguera, Luis Gnecco, Paulina Urrutia

**MY TENDER MATADOR***Tengo miedo torero*

Based on a solitary novel released in 2001 by the Chilean writer and historian Pedro Lemebel (1952 - 2015), for which he borrowed the title of a popular folkloric song, "*I Am Afraid, Bullfighter*" by singer Lula Flores, the compatriot Rodrigo Sepúlveda composed a melodious cinematic symphony about two contradictory beings that lead two hidden lives, each according to their destiny.

It is a tale about two destinies to which life, facts, natures, and public values will not do justice. A tale about an unequal relationship between an old and effeminate man, who loves nightlife, theater and music, and lives on the margins of his isolation and his abnormal world; and a young revolutionary mired in partisan commitment and blind involvement in a radical organization that seeks to overthrow a fascist regime.

The story follows the coincidence of a meeting that takes place against the backdrop of an attempt to assassinate Chilean dictator Augusto Pinochet (September 7, 1986), and the organized and brutal grievances that followed. It leads the characters to search together for something common that they might have overlooked, something that almost faded into their guts and consciences: that glorious companionship, its emotions, tendencies, and ties.

This is the story of the young man's 'exploitation' of the chivalry and kindness of the lonely man—who calls himself 'The Queen' and embroiders linens for the generals' wives to hide the weapons of the upcoming assassination in his dilapidated house.

Sepúlveda's film is full of tenderness towards two characters clouded by their choices. One of them is led by his homosexuality and departure from the ordinary, retreating in the face of the objections, insults, and contempt of others. The other is forced by a system of political violence to constantly conceal, disguise, look over his shoulder, and live in a permanent state of suspicion.

Perhaps the final scene on the shore of a desolate ocean is the most eloquent perceptual representation of that meritorious existential moment for their emancipation from the terror of tyranny and prejudice.

Ziad Al Khozai



**Rodrigo Sepúlveda Urzúa** was born in Chile in 1959, and is known for his distinguished career in television and cinema. Although he studied literature at the University of Chile, his desire to become a filmmaker drove him to gradually become linked with the world of cameras, training in both Chile and the United States. His feature films *A Thief and His Wife* (2002), *Our Father* (2005), *Aurora* (2014), and *My Tender Matador* (2020) have been selected for some of the most prestigious international film festivals. His works stand out for their social themes, clear narrative, stories full of humanity, and powerful performances.

## Print Source

Forastero  
[contacto@forastero.cl](mailto:contacto@forastero.cl)



## DIRECTORS

**Johnnie To, Tsui Hark, Ann Hui,  
Ringo Lam, Patrick Tam,  
Sammo Hung, Yuen Woo-Ping**

Hong Kong SAR China, China | 2020 | 111 min  
Cantonese, with English Subtitles

## PRODUCER(S)

Johnnie To, Elaine Chu

## PRODUCTION COMPANIES

Media Asia Films, Milkyway  
Image (HK) Ltd, Shanghai  
Hairun Film & TV Production

## SCREENPLAY

Wai Ka-Fai

## CINEMATOGRAPHY

Chien Li Chen, Hang Sang  
Poon, Wai Kai Tam, Hung Mo  
To, Man Lung Choi, Chi Kin  
Julian Cheng

## EDITING

Mary Stephen Jimmy Hung,  
Patrick Tam, Allen Leung,  
David Richardson, Jeff  
Cheung, Tsui Hark

## SEPTET: THE STORY OF HONG KONG

In a broad sweep of Hong Kong's history beginning in the 50s and leading up to the present, producer-director Johnnie To assembled 7 key directors to represent their most striking memories. Reminiscent of the classic martial arts biopic *Painted Faces* (1988) where Sammo Hung won his second Hong Kong Film Awards' Best Actor prize; the first episode, *Exercise*, covers this terrain again—but this time as a director. It's a personal memory of his life as a martial arts student.

Embedded in all these episodes are the values that make up the Hong Kong that its people are fighting for. If hard work and discipline underscored Hung's story, then Ann Hui's *Headmaster* speaks of kindness and knowledge. In her tale, teachers in the 60s nurtured the young with deep hearts. By the 80s, the looming handover of Hong Kong back to China caused an exodus. In Patrick Tam's *Tender Is the Night*, a couple is forced to separate when one emigrates with her family. By the 90s, many immigrants who had settled overseas returned to see the land they loved. Martial arts choreographer Yuen Woo-Ping's *Homecoming* shows an aged kung fu master being visited by his favorite grandchild.

The value of money is quite synonymous with Hong Kong, and Johnnie To shows the heyday before the 2008 stock market crash in *Bonanza*. Tsui Hark helms the final episode, *Conversation in Depth*, a futuristic comedy that speaks of identity politics. But it's the penultimate episode *Astray* by the late Ringo Lam that hits home. Veteran star Simon Yam plays a Hong Kong returnee who can't recognise the changing landscape of his country. Every landmark from cinemas to streets have been demolished and rerouted to the point that he gets lost in the city he grew up in. No other episode speaks so plainly of the love that its people feel for the land. And the cherished value that his character espouses is that "*It's not that hard to live happily.*"

Philip Cheah

## Print Source

Media Asia Film Distribution  
[frederick\\_tsui@mediaasia.com](mailto:frederick_tsui@mediaasia.com)



**Johnnie To, Tsui Hark, Ann Hui, Ringo Lam, Patrick Tam, Sammo Hung, and Yuen Woo-Ping** are seven of Hong Kong's most renowned directors, joining forces to explore the history of Hong Kong together through this anthology film.



**DIRECTOR**

**Suzanne Lindon**

France | 2020 | 73 min  
French, with English Subtitles

**PRODUCER**

Caroline Bonmarchand

**PRODUCTION COMPANY**

Avenue B Productions

**SCREENPLAY**

Suzanne Lindon

**CINEMATOGRAPHY**

Jérémie Attard

**EDITING**

Pascal Chavance

**MUSIC**

Vincent Delerm

**SOUND**

Guilhem Domercq, Rémi Durel, Julie Tribout

**CAST**

Suzanne Lindon, Arnaud Valois, Florence Viala, Frédéric Pierrot, Rebecca Marder

# **SPRING BLOSSOM**

*16 Printemps*

This French drama from first-time filmmaker Suzanne Lindon was selected for the 2020 Cannes label and received acclaim at its various subsequent festival screenings. The debut film from the 20-year-old writer/director Lindon details the relationship between 16-year-old Suzanne (also played by Lindon) and an older man with whom she falls in love.

The delicate and complicated notion of first love is impressive and movingly captured in this striking new film. As Wendy Ide wrote in Screen Daily: *"It's a slippery transitional zone that writer, director and actress Suzanne Lindon captures evocatively in her feature debut, about a schoolgirl's infatuation with an older man. And it's perhaps not surprising—Lindon, who penned the screenplay aged 15, was simultaneously living the moment and writing it. Still just 20 when she directed and starred in the film, Lindon creates a portrait of first love which is fresh, honest and engaging. The sylph-slight story is given weight by Lindon's performance. The acting genes are evidently strong (she is the daughter of Vincent Lindon and Sandrine Kiberlain): Lindon gives an effortlessly natural, emotionally open performance (...) Lindon's extreme youth is one selling point, but certainly not the only one—this is a film with real charm, which should serve as a launchpad for her career both as a director and, perhaps more so, as an actor."*

Arnaud Valois is equally impressive as the 35-year-old Raphael, the man that Suzanne is taken with. He is an actor who is starring in a play nearby. As ScreenDaily adds: *"And yes, it's a little creepy, the way he gazes wistfully at her as if she's the answer to his ennui. But Lindon handles the relationship in a way that diffuses the slightly suspect elements. It is, as far as is shown, a platonic affair. Their kisses, although not exactly chaste, are never on the lips. And crucially, Lindon demonstrates that her character has agency when she refuses to take a ride on his moped."*

Mark Adams



**Suzanne Lindon** is a French director, writer, and actor born in 2000 in Paris, France. In 2015, she enrolled at the prestigious French high school Henri IV, and at the same time, began writing *Spring Blossom*. In 2018, she graduated from high school with honors, and decided to take a one-year preparatory course in sketching before joining the École nationale supérieure des Arts Décoratifs in Paris. *Spring Blossom* (2020) is her first film, and it has been included in the Official Selection of the 2020 Cannes Film Festival.

**Print Source**

Luxbox  
[info@luxboxfilms.com](mailto:info@luxboxfilms.com)



## DIRECTOR

**Yulene Olaizola****TRAGIC JUNGLE***Selva tragica*

Mexico, France | 2020 | 96 min  
 Spanish, Mayan, English, Creol, with  
 English Subtitles

**PRODUCER(S)**

Pablo Zimbrón Alva, Ruben  
 Imaz, Yulene Olaizola, Birgit  
 Kemner, Philippe Gompel,  
 Oscar Ruiz Navia

**PRODUCTION COMPANIES**

Malacosa Cine, Manny Films,  
 Varios Lobos, Contravía Films,  
 Zoología Fantástica, Barraca  
 Producciones

**SCREENPLAY**

Yulene Olaizola, Rubén Imaz

**CINEMATOGRAPHY**

Sofia Oggioni

**EDITING**

Rubén Imaz, Yulene Olaizola,  
 Israel Cárdenas, Pablo Chea

**MUSIC**

Alejandro Otaola

**SOUND**

José Miguel Enríquez Rivaud

**CAST**

Indira Andrewin, Gilberto  
 Barraza, Mariano Tun Xool,  
 Lázaro Gabino Rodríguez,  
 Eligio Meléndez

*Tragic Jungle* is a sensational movie with chapters set in the border region between Mexico and the British Honduras (now Belize). The tropical rainforest is the scene. With a slow rhythm, a careful visual formation, ruthless characters, and a story that involves movement, adventures and suspense, we proceed into a deep, spiritual film, unique in its vision. It lingers for a while in the audience's minds, long after leaving the theater. In her fifth directing experience, Mexican director Yulene Olaizola takes us into the depths of nature, with creatures sleeping within the details, souls nestling in nature's lap, and trees waiting for someone to extract from them what they hide as a secret of existence. It is the thing—the secret—that the film abounds in, as well as the mystery and the smell of death that permeates the atmosphere.

The events take place in the 20s, although it would be difficult to notice these details had it not been for the tale that takes us back to a colonial era and centers on the character of a Belizean girl named Agnes (Indira Rubie Adrew in a more than remarkable performance). We follow her and her sister's escape from an English landowner whom she refuses to marry. Following that rejection, a chase ensues, throwing Agnes into the arms of a group of Mexican workers extracting gum from the trees. Her relationship with them is problematic and remains that way, rendering each one of them her savior and jailer at the same time. They believe that Agnes is one of the Mayan demons, and that her beauty will lead them to their death. The film is saturated with Sufist moments, and takes a direction it would not have taken had the director not been busy giving the story philosophical dimensions inspired by Mayan myths. As for the forest, it is the main protagonist that does not let any violation go without revenge. She is the compassionate and ruthless mother, powerful enough to perform miracles.

Hauvick Habéshian



**Yulene Olaizola** was born in Mexico City in 1983. She studied film at the Cinematographic Training Center, graduating summa cum laude with the thesis project and debut work *Shakespeare & Victor Hugo's Intimacies* (2008), for which she received the Ariel Award for Best First Work. *Fogo* (2012) was nominated for the C.I.C.A.E. Award at the 65<sup>th</sup> Cannes Film Festival. In 2015, *Epitafio* was nominated for the Grand Prix at the 19<sup>th</sup> Tallinn Black Nights Film Festival. Her latest film, *Tragic Jungle*, was presented in the Horizons section of the 77<sup>th</sup> Venice International Film Festival.

**Print Source**

Varios Lobos  
[pablo@varioslobos.com](mailto:pablo@varioslobos.com)



## DIRECTOR

**Naomi Kawase**

Japan | 2020 | 140 min

Japanese, with English Subtitles

**PRODUCER(S)**

Naoya Kinoshita, Yumiko Takebe

**PRODUCTION COMPANY**

Kinoshita Group Co., Ltd.

**SCREENPLAY**

Naomi Kawase, Izumi Takahashi

**CINEMATOGRAPHY**

Yuta Tsukinaga, Naoki Sakakibara

**EDITING**

Tina Baz, Yoichi Shibuya

**MUSIC**

Akira Kosemura

**SOUND**

Eiji Mori, Roman Dymny

**CAST**

Hiromi Nagasaku, Arata Iura, Aju Makita, Miyoko Asada

**TRUE MOTHERS***Asa ga Kuru*

The lives of two mothers—one who gives birth, and another who adopts—converge in *True Mothers*, a quietly moving drama by Cannes favorite Naomi Kawase. The film starts by telling the story of Satoko and Kiyokazu, a loving middle-class couple in Tokyo whose yearning for a child ends in heartbreak when the husband is found to be infertile. Their hope is rekindled when they chance upon Baby Baton, a non-profit adoption agency that pairs those who can't raise their children with others who can't have them, and promises full parental rights.

Six years after adopting the infant son of the shy, 14-year-old schoolgirl Hikari (Aju Makita), however, a disheveled young woman claiming to be the biological mother comes to their door to either get the boy back or receive a considerable amount of money. This woman is so different from the young girl she once met that Satoko thinks she is not Hikari, but a swindler.

The film, at this point, switches the attention to Hikari and her backstory: a sorrowful coming-of-age tale punctuated with adolescent impulses and life-affirming encounters. With incredible subtlety and unwavering dignity, Aju Makita portrays Hikari's transformation, giving an unforgettable face to women who are shamed out of everything. She guides us into the young woman's world; a world of rejection, shame, and loss of control over one's own body at a very young age. Kawase never cheapens the subject matter by making someone the villain, but shares an understanding of motherhood that's deeply perceptive and, above all, merciful—narrated with the poetic touch and the presence of a soothing nature that is the director's signature.

**Print Source**

Playtime

[info@playtime.group](mailto:info@playtime.group)

Born in 1969 in Nara, Japan, **Naomi Kawase** studied film at the Osaka School of Photography. After she graduated in 1989, she lectured there for 4 years, before releasing the documentary *Embracing* (1992) about her search for the father who abandoned her as a child, followed by *Katatsumori* (1994), about the grandmother who raised her. In 1997, Kawase became the youngest person to ever win the Caméra d'Or (for best debut feature film) at the 50<sup>th</sup> Cannes Film Festival, for her film *Suzaku*.

# SPECIAL PRESENTATIONS

## **HOPPER/WELLES**

Orson Welles  
United States

## **THE KID**

Charlie Chaplin  
United States



**DIRECTOR**  
**Orson Welles**

## HOPPER/WELLES

United States | 1970 | 131 min  
English

**PRODUCER(S)**

Jon Anderson, Jonathan Gardner, Wojciech Janio, Bob Murawski, Filip Jan Rymśa

**PRODUCTION COMPANIES**

Royal Road Entertainment (Filip Jan Rymśa), Grindhouse Releasing, Fixafilm

**CINEMATOGRAPHY**

Gary Graver

**EDITING**

Bob Murawski

**SOUND**

Jussi Tegelman

**CAST**

Dennis Hopper, Orson Welles

This movie can be considered a part of the quest to discover the unfinished works of the legendary director Orson Welles, which began in 2018 with the release of the movie *The Other Side of the Wind*, in parallel with the release of a major documentary about the director. For the first time, a film that has never seen the light of day, *Hopper/Welles*, comes out to us at the Venice Film Festival in 2020, nearly half a century after the death of the most famous director in the history of cinema. It was completed this year through its producers, suggesting that passion for the legend of Welles will not end soon in the world.

The movie that Welles had filmed revolves around his own conversation with a new legend that had appeared in the year prior to filming; Dennis Hopper, the director and hero of *Easy Rider* (1969). The film, which achieved legendary success in the year of its release, was probably more than just a success, and more of a signal ushering in a new era in which American cinema harmonizes with the 1960s' generation and its new societal culture. The black-and-white meeting that gave the film a very special identity takes place during a lengthy dinner between the two giants eager to change the face of cinema, held during Welles's filming of his unfinished movie *The Other Side of the Wind*.

The encounter raises many questions that the directors try to answer about power and the changing the face of cinema, and whether or not the director is a 'God' in control of the work. It is about American violence and politics, freedoms, gender, a society ablaze with the hippie generation, the breakdown of the American dream, and May '68. This rich dialogue spans over 131 minutes; a piece that will forever commemorate two very important filmmakers as they go through art history, life, and politics.

Amir Ramses

**Print Source**  
Creative Artists Agency  
[filmsales@caa.com](mailto:filmsales@caa.com)



**Orson Welles** was born in Wisconsin in 1915, and grew up surrounded by artists and intellectuals. At school, he honed his already evident gifts for drama. When he turned 16, he went to Ireland to become hired by the Gate Theatre in Dublin, and began to work in theater and radio when he returned to the United States. In 1938, he achieved instant fame with the renowned radio broadcast *The War of the Worlds*. In 1941, he earned worldwide recognition by directing and starring in *Citizen Kane*. He then went on to make many celebrated films, including *Othello* (1951), which won the Palme d'Or at the 5<sup>th</sup> Cannes Film Festival.



**DIRECTOR**  
**Charlie Chaplin**

## THE KID

United States | 1921 | 60 min  
 No Dialogue

**PRODUCER(S)**  
 Charlie Chaplin

**PRODUCTION COMPANIES**  
 Charlie Chaplin Film  
 Company/First National  
 Exhibitors' Circuit

**SCREENPLAY**  
 Charlie Chaplin

**CINEMATOGRAPHY**  
 Roland Totheroh

**EDITING**  
 Charlie Chaplin

**MUSIC**  
 Charlie Chaplin

**CAST**  
 Charlie Chaplin, Edna  
 Purviance, Jackie Coogan

Exactly a hundred years ago, in late 1920, Charlie Chaplin—who had only made short films until then—decided to venture into the world of feature film. He also opted to move away from his usual approach of pure comedy, and into a mixture of comedy and drama. While he was compelled to fill in the many extra minutes that he must film by adding another non-female character, he chose a child to accompany him in all the scenes of the film, basing the entire story on him. Hence, it was the birth of one of his most beautiful films—and perhaps one of the most powerful in silent cinema—*The Kid*.

Many years later, Chaplin would say that he had never in his life worried about his Tramp until *The Kid* came along, specifically because of the boy's presence next to him. That child actor did not only share the spotlight, but perhaps even outshone Chaplin himself in some moments of performance. *"I was only expected to make people laugh in the movie, but the boy had the audience laughing and crying at the same time!"* With tears in his eyes, Chaplin recalled the incredible film that tells the story of a child abandoned by his mother to be found by The Tramp, who raised him and shared with him his life and adventures. There was something reminiscent of the works of Dickens in the tale, but it came purely Chaplinian, ushering in a new era for the phenomenal artist. Until this day, *The Kid* stands the test of time, ranking amongst the greatest works of film.

The only one who was not truly happy was Jackie Coogan, who played the kid and amazed the world. Despite his stardom in the movie, he did not achieve much success after that. This, unfortunately, confirmed the Hollywood myth stating that it is impossible for child stars to succeed when they grow up. However, Coogan maintained that it was Chaplin who had destroyed his career after feeling threatened by him. He openly affirmed his belief, even to the great teacher himself when they met for the last time in Los Angeles in 1972. One of them was at the height of his greatness, while the other was still surviving an increasingly miserable 'childhood.'

Ibrahim Al Aris

**Print Source**  
 The Chaplin Office  
[office@charliechaplin.com](mailto:office@charliechaplin.com)



**Charles Spencer Chaplin** was a British comedian, producer, writer, director, and composer who rose to fame in the era of silent film. In 1914, Chaplin made his film debut with *Make a Living*. To differentiate himself, he played a single identifiable character, and 'The Little Tramp' was born, with audiences getting their first taste of him in *Kid Auto Races at Venice* (1914). Over the next year, Chaplin appeared in 35 films, a lineup that included *Tillie's Punctured Romance*, film's first full-length comedy. In 1915, Chaplin joined the Essanay Company, and during his first year there, he made 14 films, including *The Tramp* (1915). In 1929, Chaplin received an Academy Award for *The Circus* (1928). He directed over 70 films and received over 20 awards.

iProductions

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THE GUEST

# **HONOREES**

**KHALED EL SAWY**

**ONSI ABOU SEIF**

## KHALED EL SAWY

**2020**  
PIANOLAL

**2019**  
THE MONEY  
SONS OF RIZK 2  
THE BLUE ELEPHANT 2

**2018**  
THE GUEST  
KARMA  
MEET ME OUTSIDE?

**2017**  
THE ORIGINALS  
SLAVE MORALITY

**2014**  
AL JAZEERA 2  
THE BLUE ELEPHANT

**2013**  
THE THIEF AND THE NAIVE

**2011**  
AL-FGOMI

**2010**  
AL KIBAR

**2009**  
MICANO  
ADRENALINE THE  
WEDDING  
THE THUG

**2008**  
CABARET

**2007**  
AL JAZEERA  
HASSAN TAYARA  
KEDA REDA

**2006**  
ZARF TAREK  
AN IMPOSSIBLE MISSION  
THE YACUBIAN BUILDING  
THE KIDS FLED

**2005**  
DUNIA  
GHAWY HOB

**2004**  
THE COP IS A STUDENT

**2003**  
FINDING NEMO

**2001**  
WE LOVE THE LIFE OF  
FREEDOM

**2000**  
MY HEART AND ITS JOYS

**1998**  
GAMAL ABDEL NASSER

**1995**  
HAZELNUT SHELLS

**1994**  
RED CARD

**1993**  
THE KNIGHT OF THE CITY

**1992**  
LOVE IN THE FRIDGE

**1991**  
IT HAPPENED, SIR  
THE LAW DOESN'T KNOW  
OF LOVE  
SPIKE OF DANCERS

**1990**  
TRAIL OF AWE



1963

Khaled El Sawy was born in Alexandria. At an early stage of his life, he was exposed to a large number of interesting stories that filled the family home, thanks to his father's work as a famous lawyer and his mother's passion for reading. This had a great impact on El Sawy's interest in literature and arts.



1971

El Sawy wrote his first short story while sitting in the classroom, for which he was punished with a full week's suspension. This incident confirmed to 8-year-old El Sawy that writing would become his favorite companion.



1990

El Sawy published his short story collection *Diaries of Kholoud*, surprising the literary and cultural milieu with an introduction written by none other than "The Arab Chekhov," the great writer Yusuf Idris.

Idris said: "I enjoyed Khaled El Sawy boldly jumping to various human subjects, from the margins to the madman who sweeps the letters of dead books. It was as though I had gone back to witness my own youth and reckless attempts at violating the impossible. I am beyond glad to introduce him, even though I do not know if he will continue with this path and to jump high, or if he will choose the path of poetry. In his stories here, he is a poet. Whatever his choice may be, we must acknowledge that Khaled El Sawy possesses all the



qualifications of the artist-creator, and if he uses them well, we will soon find ourselves in front of a supernatural artist."

El Sawy's first appearance on the silver screen was through the movie *Trail of Awe* by the accomplished director Ali Abdel-Khalek. One of the most important features of his role as a ruthless investigator, which drew attention to him as a promising acting talent, was its reminiscence of those played by great actors in the golden age of Egyptian cinema.



1975

El Sawy became occupied with his passion for poetry, reading, and writing. His early interest in poetry influenced the creativity that he practiced through writing, from fiction novels to theatrical screenplays.



1981

In parallel with studying at the Faculty of Law, Cairo University, El Sawy joined the university theater team. His passion for writing extended to a passion for acting and directing, and he graduated in 1985 not only as a lawyer, but also as a journalist, translator, and theater artist.



1989

Khaled El Sawy's name appeared for the first time in cinematic credits as an assistant director under training, through the film *Sayedaty Anesaty* by the acclaimed director Raafat El Mihi. El Sawy then worked as an assistant director with a number of the most prominent theater directors during his studies at the Higher Institute of Cinema, until he graduated from the Film Directing Department in 1993.



1998

El Sawy landed his first leading role, but the experience was a multi-level professional challenge. The challenge was represented not only by the character performed, but also by the genius of the late Ahmed Zaki who had played the same role just two years prior. Nevertheless, Khaled El Sawy delved into the depths of former Egyptian President Gamal Abdel Nasser's personality. The film *Gamal Abdel Nasser* caused great controversy when it was screened, not only in Egypt, but all around

the world. Following his success with *Gamal Abdel Nasser*, El Sawy repeated the experience of portraying historical figures several times throughout his career, most notably with the role of Mustafa Amin in the series *Om Kulthum* (1999) directed by Enaam Muhammad Ali, and the role of the poet Ahmed Fouad Negm in the movie *Al-Fagoumi* (2011) by Essam El Shamaa.



2002

El Sawy embarked on a different kind of artistic experience by directing his short film, *Short-sightedness*, which was selected at several film festivals, reaping many awards. The film is still being screened at film forums and events in Egypt and abroad.

## HONOREES



2006

El Sawy boldly performed one of the most controversial roles in the history of Egyptian cinema in *The Yacoubian Building*, directed by Marwan Hamed.



2008

El Sawy gained new grounds with a wider fan base through the role of a popular singer in the movie *Cabaret*, directed by Sameh Abdelaziz. The success of his next film, *El Farah* (2009)—in which he played the role of a microbus driver—further spiked his popularity, prompting offers for him to act in a number of television series. Some of his most notable series include *Qanoun El Maraghi* (2009), *Ahl Cairo* (2010), *Khatem Soliman* (2011), *Tofahet*

*Adam* (2014), and *Layalina 80* (2020).

ALWAYS IN SEASON

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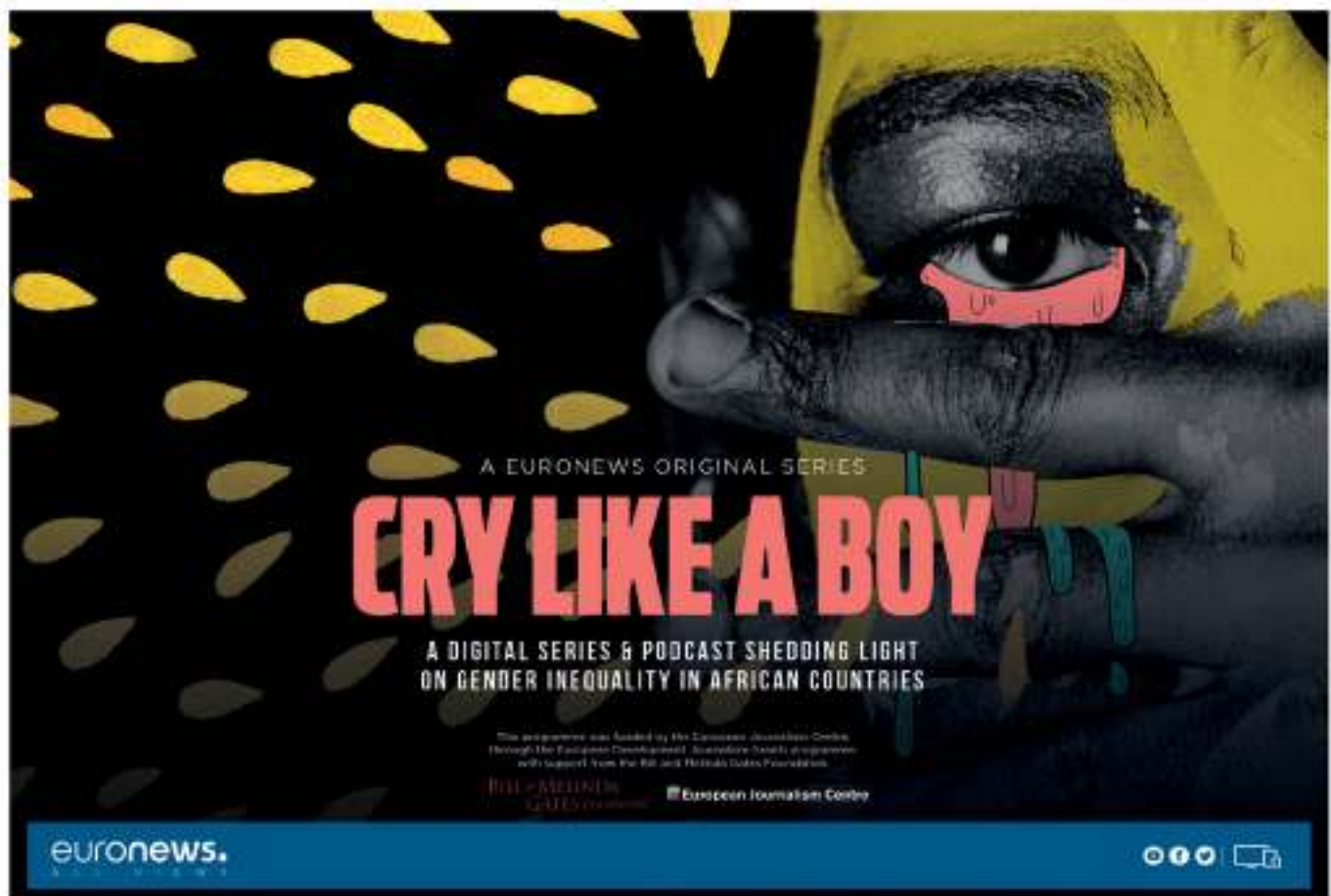
2019

Khaled El Sawy presented the opening of the Cairo International Film Festival with a realistic monologue, in which he touched on the difficulties experienced by actors. He explained how the effect of those difficulties disappear as soon as the camera switches on, representing the happiest moments of an actor's life.



2020

Khaled El Sawy is currently preparing to take part in two films next year. In 2020, he is receiving a Career Achievement Award from **El Gouna Film Festival** for his intellectual and artistic dedication that has spanned over 30 years.



# ONSI ABOU SEIF



1943



1967

**2010**  
MESSAGES FROM THE SEA

**2009**  
AL MOSAFER  
IBRAHIM AL-ABYAD

**2006**  
HALIM

**2001**  
THE DAYS OF SADAT  
A CITIZEN, A DETECTIVE  
AND A THIEF

**2000**  
LAND OF FEAR

**1999**  
THE OTHER

**1998**  
DATE WINE

**1995**  
THE THIEF OF JOY

**1993**  
WHY VIOLETS?  
MERCEDES

**1992**  
MALCOLM X

**1991**  
KIT KAT  
BEGGARS AND NOBLEMEN

**1989**  
ALEXANDRIA: AGAIN AND  
FOREVER

**1988**  
SUMMER THEFTS

**1985**  
ADIEU BONAPARTE

**1983**  
LAND OF DREAMS  
LOVE IN JAIL

**1970**  
DIARY OF A COUNTRY  
PROSECUTOR  
ILLUSIONS OF LOVE

**1969**  
THE MUMMY

Onsi Abou Seif was born in Kom Ombo in the far south of Upper Egypt, amid a tremendous archaeological heritage, some of which extends to prehistoric periods, and some of which belongs to the ages of the ancient Egyptian and Ptolemaic civilizations.

Abou Seif graduated from the Higher Institute of Cinema in Cairo, Production Design Department. He then joined the General Film Corporation, the largest production entity in Egypt at the time.



1981

He received, on the same day, two important prizes for set design on two different films—the Alexandria Film Festival prize for his work on *The Court's Ruling* by director Ahmed Yehia, and the Film Association prize for *Eyes Never Sleep* by Raafat Al Mihi.

Onsi Abou Seif built the decoration of the workshop—the location of conflict in the film between the two brothers—in two separate locations; one was over a roof overlooking the 6th of October Bridge, while the younger brother's room and the workshop square were built inside the studio. The set appeared realistic and vivid, completely concealing the fact

that they were in two different places. Between the details of the two sites was an extension linking the studio decor with the other decor on the roof of the house. The set, with its upper and lower sections, represented a part of the fabric of drama and the nature of the conflict between the two brothers.



1969

Abou Seif started to work at the experimental film center founded by filmmaker Shadi Abdel Salam. This was soon followed by the beginning of his film career as an assistant to the set designer on the film *The Mummy* by Shadi Abdel Salam. Abou Seif was responsible for making models identical to those in the Pharaonic coffins that were discovered in Deir el-Bahari in 1881. In 2013, *The Mummy* was chosen as the best film in the history of Arab cinema. It now ranks at the top of the list of the 100 most important films in the history of Egyptian cinema. Abou Seif's first film as a set designer, *Diary of a Country Prosecutor* by Tewfik Saleh, was officially screened.



1970

Onsi Abou Seif won his first prize from the 1<sup>st</sup> National Festival for Egyptian Cinema for the design of *Delusions of Love*, directed by Mamdouh Shoukry. Abou Seif faced a very difficult career challenge at the time, as there were parts of the film in color and others in black-and-white.



1971

Designed the costumes for Salah Abouseif's film *Fajr al-Islam, Al Qadisiyya*.



1985

In 1985, he worked on two major collaborations.

The first one was with the celebrated director Daoud Abdel Sayed in his first feature-length film, *Al-sa Alik*—a partnership that went on for 30 years in which they created six of the masterpieces of Egyptian cinema: *Kit Kat* (1991), for which Abou Seif won three awards from the Film Association, the National Festival for Egyptian Cinema, and the Alexandria Film Festival; *Land of Dreams* (1993); *The Stolen Joy* (1995), for which Abou Seif received three awards from the National Festival for Egyptian Cinema, the Film Society, and the Egyptian Society for

the Art of Cinema; *Ard al-Khof* (2000); *Messages from the Sea* (2010); and *Extraordinary Abilities* (2015).

The second collaboration was with the world-renowned director Youssef Chahine. They collaborated first on the film *Adieu Bonaparte* (1985), for which Abou Seif received the Film Association prize. Their partnership continued with *Alexandria Again and Forever* (1990)—for which Abou Seif received a prize from the National Festival for Egyptian Cinema—and *The Other* (1999).



1986

The first collaboration between Abou Seif and iconic director Mohamed Khan started with the film *Return of a Citizen*. It represented the beginning of a 20-year partnership that gave rise to *The Wife of an Important Man* (1988); *Dreams of Hind and Camelia* (1988), *Days of Sadat* (2001) and *Halim* (2006).

## HONOREES



1988

Onsi Abou Seif witnessed the artistic birth of director Yousry Nasrallah, as he worked on the set design for Nasrallah's first film *Summer Thefts*, as well as his second, *Mercedes*, in 1993. The same year also witnessed a collaboration between Abou Seif and director Khairy Beshara through the film *Sweet Day, Bitter Day*, which is considered one of Beshara's most visually creative films.



1991

Abou Seif collaborated with the great director Asma El Bakry in her first feature film, *Beggars and Nobles*. Based on a novel of the same name by the renowned author

Albert Cossery, the film is considered a cinematic experience of extreme depths and intimacy.

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2010

The year 2010 marked the broadcast of the first season of Mohamed Yassin's television series, *El-Gamaah*, Abou Seif's only television venture. The series sparked a great debate in the Egyptian and Arab communities about the roots of extremism in religious groups.



2012

As a way of protesting the constitutional declaration at the time of the Muslim Brotherhood ruling, Onsi Abou Seif turned down an honor offered by the Cairo International Film Festival in a position of solidarity with the masses of Egyptian artists and intellectuals. The Cinema Professions Syndicate issued a statement of thanks and support of Abou Seif's position, in cooperation with the Art Syndicates Federation; the Egyptian Writers Union; the Syndicate of Journalists; the Syndicate of Plastic Arts; and the Egyptian Creativity Front.



2017

The year 2017 witnessed the beginning of a long-overdue collaboration, which came in its most beautiful forms, between Onsi Abou Seif and the distinguished director Sherif Arafa. Together, they worked on *The Treasure: Reality and Fiction*, followed by its sequel, *The Treasure 2: Love and Destiny* in 2019. The two films took Abou Seif back to designing sets inspired by mythical and historical tales with the magic of his charming and exquisite touches.



# CINEGOUNA

platform

A creative hub for minds and markets, **CineGouna Platform** is an industry-oriented event created to support and empower Egyptian and Arab filmmakers, helping them find artistic and financial support. **CineGouna Platform** presents the **CineGouna SpringBoard** and **CineGouna Bridge** programs that provide opportunities for sharing and learning. **CineGouna SpringBoard** is a project development and co-production lab that offers opportunities to find creative and financial support for Arab film directors and producers with **projects in development** or **films in post-production**. Applications of feature narrative and feature documentary **projects in development**, as well as **films in post-production**, are accepted for participation in the program from all parts of the Arab world.

**CineGouna Bridge** is a meeting point and a forum for dialogue between different cinematic voices, where Arab filmmakers and their international counterparts engage in and share their perspectives on a wide range of subjects related to the social and business aspects of cinema.

The 4<sup>th</sup> edition of **CineGouna Bridge** will present workshops, panel discussions and master classes with key industry professionals and experts on several cinematic topics. Some of these activities will be held virtually. The programs and activities of **CineGouna Platform** will take place at the TU Berlin, El Gouna Campus from **October 25 to 29, 2020**.

# CINEGOUNA

SpringBoard

For its 4<sup>th</sup> edition, **CineGouna SpringBoard** received 99 submissions (65 projects in development and 34 films in post-production) from all parts of the Arab world. A panel of experts reviewed the submissions and made a selection of **12 projects in development** (8 narratives and 4 documentaries) and **6 films in post-production** (5 narratives and 1 documentary) on the basis of their content, artistic vision, and overall financial feasibility. The selection committee was deeply impressed by the high quality of the submitted projects.

The final list of the selected projects and their directors, representing **10 Arab countries**, is as follows:

## PROJECTS IN DEVELOPMENT:

### Feature Narrative:

***The Day of Arafah***, directed by Ala'a Al Qaisi, Jordan

***Goodbye Julia***, directed by Mohamed Kordofani, Sudan

***Hajj to Disney***, directed by Maha Al-Saati, Saudi Arabia

***Hamlet from the Slums***, directed by Ahmed Fawzi-Saleh, Egypt

***I Am Here but You Can't See Me***, directed by Feyrouz Serhal, Lebanon

***Obliteration***, directed by Karim Moussaoui, Algeria

***Roqia***, directed by Yanis Koussim, Algeria

***Seeking Haven for Mr Rambo***, directed by Khaled Mansour, Egypt

### Feature Documentary:

***Big Boys Don't Cry***, directed by Muhammad Mustapha, Egypt

***Bye Bye Tiberias***, directed by Lina Soualem, Palestine

***The Last Man***, directed by Muhammad Salah, Egypt

***The Mother of All Lies***, directed by Asmae El Moudir, Morocco

## FILMS IN POST-PRODUCTION:

### Feature Narrative:

***Communion***, directed by Nejib Belkadhi, Tunisia

***Harvest***, directed by Ely Dagher, Lebanon

***Life Suits Me Well***, directed by Al Hadi Ulad Mohand, Morocco

***The Maiden's Pond***, directed by Bassem Breche, Lebanon

***Streams***, directed by Mehdi Hmili, Tunisia

### Feature Documentary:

***Take Me to the Cinema***, directed by Albaqer Jafeer, Iraq, Egypt

## GUEST FILM IN POST-PRODUCTION:

### Feature Documentary:

***Blue Inmates***, directed by Zeina Daccache, Lebanon

The directors and producers of the selected projects listed above will present their projects and works in progress to producers, funding agencies, distributors, sales agents, and festival programmers to receive constructive feedback. In addition, private meetings are scheduled for the filmmakers with experts and mentors to help them fine-tune their scripts or rough cuts, with the aim of improving their chances of regional and international cooperation.

All selected projects in development and films in post-production will compete for awards to be decided by a jury of industry experts.

The best **project in development** and **film in post-production** will receive a **CineGouna Platform** certificate and a cash prize of US \$15,000 each. Additional awards and cash prizes are presented through partnerships with the local and regional institutions listed below. A total prize money of more than US \$180,000 will be awarded during the **CineGouna Platform** Awards Ceremony.

- US \$20,000 from **Shahid**
- US \$10,000 from **iProductions**
- US \$10,000 from **Arab Radio & Television Network (ART)**
- US \$10,000 from **Synergy Films**
- US \$10,000 from **Rotana**
- US \$10,000 from **New Century Production**
- US \$10,000 from **Lagoonie Film Production**
- US \$10,000 from **Dakhli West El Balad by Al Ismaelia for Real Estate Investment**
- US \$10,000 from **Weyyak**
- US \$80,000 worth of production services from **Shahid**
- US \$50,000 pre-sale from **OSN**
- US \$30,000 as a minimum guarantee from **MAD Solutions & Ergo Media Ventures**
- US \$30,000 worth of VFX services from **Mercury Visual Solutions**
- US \$10,000 worth of a full DCP package from **The Cell Post Production**
- US \$10,000 worth of a full film promotions package from **The Cell Post Production**
- 2 Film Independent Virtual Residency awards including script consultation and project-based meetings with American screenwriters, producers and industry executives from **Film Independent** and **The U.S. Embassy**
- An editing residency for a period of up to 10 weeks coupled with tailor-made consultancy sessions from **DOX BOX**
- Selection of 2 filmmakers for IEFTA's Global Film Expression initiative - sponsorship to participate in one of IEFTA's partner development lab or workshop from **IEFTA**



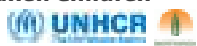
# CINEGOUNA

## Bridge

**CineGouna Bridge**, a meeting point and a forum for dialogue between different cinematic voices, is ready to welcome its guests to its 4<sup>th</sup> edition. Arab filmmakers and their international counterparts will engage in and share their perspectives on a wide range of topics related to the social and business aspects of cinema. This year, **CineGouna Bridge** will present workshops, panel discussions and master classes with key industry professionals and experts.

### PANEL DISCUSSIONS

#### 1. UNHCR and Sawiris Foundation Panel: Children Matter



Moderated by **Raya Abirached**

Sunday, **October 25, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

#### 2. Women's Empowerment Through Film

Moderated by **Raya Abirached**

Monday, **October 26, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

#### 3. A Filmmaker's Journey from Film Lab to VOD Platform - Presented by IEFTA (Virtual)



Moderated by **Emma Smith**

Monday, **October 26, 4:00 p.m. – 5:30 p.m., TU Berlin (Room G29)**

#### 4. Digital Media in the Wake of a Global Pandemic

Moderated by **Ahmed Abbas**

Tuesday, **October 27, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

#### 5. Equity and Access: Changing the Hollywood Narrative - Presented by the U.S. Embassy and Film Independent (Virtual)



Moderated by **Angel Kristi Williams**

Tuesday, **October 27, 6:00 p.m. – 8:00 p.m., TU Berlin (G29)**

#### 6. Starting Up in Digital Media

Moderated by **Mariam Farag**

Wednesday, **October 28, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

### MASTER CLASSES

#### 1. A Conversation With Ali Fazal

Moderated by **Bushra Rozza**

Sunday, **October 25, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

#### 2. Pitch Realization Master Class by Netflix (Virtual)

Master Class by **Christopher Mack**

Monday, **October 26, 10:00 a.m. – 12:00 p.m., TU Berlin (Audimax)**

#### 3. Visual Storytelling and Adapting to Changing Conditions

Master Class by **Ahmad Al Morsy**

Moderated by **Karim El Shenawy**

Tuesday, **October 27, 12:30 p.m. – 2:00 p.m., TU Berlin (Audimax)**

#### 4. Creating Worlds Through VFX - Presented by Framestore and Mercury



Master Class by **Meena Ibrahim**

Moderated by **Yasser El-Naggar**

Wednesday, **October 28, 10:30 a.m. – 12:00 p.m., TU Berlin (Audimax)**

#### 5. A Conversation With Director Peter Webber

Saturday, **October 31, 12:30 a.m. – 2:00 p.m., TU Berlin (Audimax)**

### WORKSHOPS

#### 1. U.S. Embassy and Film Independent Short Film Screenwriting Workshop



(In Partnership with GFF) (Virtual)

*Closed Session*

#### 2. "Beyond the Method: by Gerald James" Acting Workshop

*Closed Session*

### SPECIAL EVENTS

#### 1. Uplift4GFF Pitching Event



Gemini Africa in Partnership with GFF

Saturday, **October 24, 1:00 p.m. – 3:00 p.m., Festival Plaza**

Gemini Uplift4GFF is the first regional and continental program of its kind to form a bridge between entrepreneurs and the entertainment industry. The program gives a chance to top-quality startups and creatives who have innovative ideas to pitch in front of industry experts during **El Gouna Film Festival**. Uplift4GFF offers entrepreneurs the right exposure, business leads, mentorship and partnership opportunities, while it aims to take the show business to the next level by injecting new technologies into the core of the industry, as well as all its supporting functions.

## 2. Uplift4GFF Winners' Event



Gemini Africa in Partnership with GFF

Monday, **October 26, 2:00 p.m. – 3:30 p.m., TU Berlin (Room G29)**

In the first Uplift4GFF event, 3 winners will be chosen.

During the second event, the 3 winners will have the opportunity to present their projects in front of industry guests for investment and business matchmaking.

### Jury:

Adly Thoma, Executive Chairman and CEO, Gemini Africa

Onsi Sawiris, Managing Partner, HOF Capital

Amir Ramses, Artistic Director, El Gouna Film Festival

Shereen Reda, Actress

Nardine Farag, TV Presenter and Actress

Chérine T.Magora, Head of Strategic Partnership, Middle East, Africa & Pakistan, TikTok

## 3. *Ocean Souls* Film Screening

Directed by: **Philip Hamilton**

United States, United Kingdom, Spain | 2020 | 57 min | English

Thursday, **October 29, 12:15 p.m. – 1:12 p.m., Sea Cinema 2**



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#GFF20 / WWW.ELGOUNAFILMFESTIVAL.COM

## TICKETING INFORMATION

Badge holders must reserve their tickets online by visiting our website [www.elgounafilmfestival.com](http://www.elgounafilmfestival.com).

Ticket purchase will also be available at our physical box offices.

### TICKET TYPES AND PRICES

**Badge Holders:** 4 free tickets per day, 1 ticket per film/master class

**Single Ticket:** EGP 50

**Student:** EGP 25 (with valid student ID)

**Cinephile Pass:** EGP 700 (4 tickets per day, 1 ticket per screening, excluding opening and closing ceremonies and concurrent screenings)

### CINEGOUNA PLATFORM

**CineGouna Panels:** Free (a free ticket must be booked online by badge holders, or picked up from the box office for non-badge holders)

**CineGouna Master Classes:** EGP 25

### PAYMENT METHODS

(Service charges may apply for online purchase)

- VISA/MasterCard
- Cash

### EL GOUNA BOX OFFICE HOURS

- **TU Berlin Campus (Audimax):** 9:00 a.m. to 10:00 p.m.
- **Sea Cinema:** 10:30 a.m. to 11:00 p.m.

### HURGHADA BOX OFFICE HOURS

- **Grand Cinema:** 2:00 p.m. to 10:00 p.m.

**G\*Space.**



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### BERLIN ALEXANDERPLATZ

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Ahmed Farag	Hazem Marei	Mohamed Labib	Seif Sameh
Ahmed Magdy	Hazem Salama	Mohamed Shady	Shahd ElDesouky
Ali Youssef	Heba Mohamed	Mohi ElUlabi	Sherif Ashraf
Ali Zaki	Heidi Sallam	Monica Magdy	Sherif Khaled
Alia Elbakry	Ibrahim Massoud	Monika Milad	Shrouk Mohamed
Aliah Elsewedy	Islam Naeem	Mostafa Youssef	Shwikar Mohamed
Aly Hegazy	Islam Samir Ahmed	Mourad Refaat	Sohayla Amr
Amaya Gamaleldine	Jouliana Mikhail	Nada Esmat	Sophie Sue
Amina Mamoun	Kareem ElNahas	Nadia ElDeghidi	Sylvia Adel
Ammar El-Haddad	Kareem Tanious	Nadine ElNezamy	Tala Yassine
Amr Halim	Kerolos Refaat	Nadine Hanna	Veronia Vartan
Andrew Eric	Khaled Mahfouz	Nadine Hossam	Youssef Alawwa
Andrew Kamal	Mahmoud Badrawy	Nadine Maged	Youssef Hakim
Aya Makram	Mahmoud Naeem	Nour Eldeen	Youssef Safwat
Aya Menshawy	Mahmoud Tawakol	Omar Elhouseiny	Youstina Atef Marzouk
Carine Hamawy	Mahmoud Teleb	Omar Issa	Yusuf Amr
Cherifa Azmy	Malak Shahin	Omar Salama	Zeina Belasy
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Doaa Zakir	Mariam Ali	Paula Mounir	Ziad Amr
Donia Hussein	Mario Mahrous	Pola Nassif	Ziad El Ghamry
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Farida Bustani	Mark Mekhail	Rami Hany	
Farida Nader	Mark Naguib	Rana Wael	
Feras Selim	Martina George	Raneem Radwan	
Ghada Nasser	Marwan Hamroush	Rotane Khaled	
Ghassan Elshaer	Matthew Magdi	Salma ElHouseny	
Habeebah Wahb	Mayar Elbedewi	Salma Hazem	
Habiba Elghatit	Mazen Hamdy	Salma Reda	
	Menna Essam	Samira Daher	

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	Ziad Cortabwi

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Art   
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Misr International Films  
Rotana TV  
ImageNation  
Alchemy Studios  
POD Egypt  
TwoFour 54 Abu Dhabi  
Association for the protection of the Enviroment (APE)  
Cellar Door Studios  
White Screen  
Sawiris Foundation for Social Development  
Caktuss  
Unifrance  
Sahara Printing Company



- 1- E Bikes Stations
- 2- Bus Stations
- 3- Info Centre
- 4- Limousine & Taxi Service
- 5- Mini Kids Academy
- 6- EGIS School
- 7- Library & Culturama
- 8- Mosque
- 9- Hospital & Pharmacy
- 10- Nursing Institute
- 11- TU Berlin/ Audi Max
- 12- Gas Station
- 13- German Hotel School
- 14- Church
- 15- Egybev & Winery
- 16- Farm & Recycling Factory
- 17- Petcare, Vet & Pet shop
- 18- Dubble Land
- 19- G Space

	30 % Discount all week all day		%10 Discount all week all day on furniture pieces and free furniture layout hand-sketches
	30 % Discount all week all day		%50 Discount on all rental bikes and free rides all week from 3:00 to 4:00 and from 8:00 to 9:00
	30 % Discount all week all day		%20 Discount all week all day and happy hour from 7:00 to 9:00
	20 % Discount all week all day		Free bouchon all week
	20 % Discount all week all day		Free bouchon all week
	15 % Discount all week all day		%15 Discount for all day pass and complementary aqua park to any beginner class
	20 % Discount all week all day		%10 Discount on automatic gates (sliding-swing) and security systems (security camers-alarm system) and home automation
	50 % Discount all week all day		free soft drink with any pizza and free cocktail with any main dish for the the GFF card holder
	15 % Discount all week all day		15 % Discount all week all day
	Free childcare from 8:00 to 4:00 and %50 Discount from 4:00 to 9:00		buy 2 Beer get one free from 5:00 to 7:00 all week
	20 % Discount all week all day for the GFF Card Holder		buy one get one free on all the drinks from 5:00 to 6:00 all week with an inclusive finger food buffet
	10 % Discount on all computers and mobile accessorise and buy one get one free for the mobile covers		free 15 minutes introduction kite lesson a tranier kite for all the GFF card holder
	10 % Discount all week all day		beach ride near Casa Cook Hotel for one hour 500 L.E instead 600 L.E per person
	10 % Discount all week all day		free delivery on your first order from any restaurant or grocery shop listed on MYEG Shop app during the week of GFF
	%5 Discount on any bill above 500 L.E excluding the cigarettes		10 % Discount all week all day
	10 % Discount all week all day		%25 Discount from 22nd of Oct to 31st of Oct everyday from 2:00 to 4:00



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